

***Practically Professional: A Critical Analysis of Immersive Learning at Ball  
State University***

**An Honors Thesis (HONR 499)**

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## Abstract

Experiential learning has been a teaching method encouraged by universities over the recent years. Its focus on educational experiences that reflect problems and scenarios students will face in life have made this method of teaching an effective way to prepare students for their professional futures. This paper offers a critical look at the immersive learning program at Ball State University, which utilizes the experiential learning method. Immersive learning began at Ball State with while under Jo Ann Gora's term as president of the university. Gora was impressed with the educational opportunities at the Virginia Ball Center directed by Dr. Joe Trimmer and wanted to expand immersive learning to all students. The paper analyzes ten different immersive learning courses offered at the university between 2014-2018 and discusses the benefits of each course, offering ideas for improvement when necessary. This analysis is based on personal experience in each of the courses and gives an individualized look at how experiential learning benefits students. Finally, this paper discusses the effects of immersive learning on a student's academic career and offers suggestions for improving the current immersive learning structure.

## Acknowledgments

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## PROCESS ANALYSIS

I came up with the idea of analyzing immersive learning at Ball State University because I participated in ten projects and wanted to use those experiences in a concrete way that could benefit those who taught me. It was the immersive learning courses that impacted my education at Ball State the most. After struggling to come up with a different thesis idea—and avoiding going through the Institutional Review Board—I pitched the idea of reflecting on my immersive learning experiences as my thesis to Honors College professor Jason Powell. He encouraged me to pursue the project, first checking with Dr. Barb Stedman that it would meet the research requirements, which gave me the push I needed to start. I then asked Dr. Juli Thorson to be my thesis adviser because of her experience with immersive learning courses and her background in philosophy. It is with her guidance that I was able to conduct the research for the experiential learning and synthesize my own experiences with immersive learning projects.

Explaining experiential learning was fairly easy because it required basic research and there is significant literature about this teaching method. Dr. David Concepción was kind enough to lend me some books about pedagogy, and I found other resources on the Internet using databases and Google Scholar. I tried to use a few different sources from different years to show how the teaching method has changed and what evidence of its success over the years. I think the method has proven to be one that effectively teaches students how to think critically and most adequately prepares students for life in the professional world. After having participated in experiential learning myself, I found the research to correspond with my own experiences, which was encouraging.

For the history of immersive learning, I relied on information from Thorson and speaking with individuals in the Office of Immersive Learning. Though I did not directly quote any of these people, interviewing them about their time at Ball State helped inform my research and piece together how immersive learning came to be. I enjoyed this part of the project because I was able to utilize my reporting skills and get a general idea of how to explain immersive learning at Ball State, which is a specific kind of experiential learning. I especially found Matt Bailey to be helpful, and I wish I could have included more of his personal thoughts.

The bulk of this project analyzes ten immersive learning projects offered during my time as a student at Ball State. I would include my participation in these projects as part of the process of creating this thesis, which means it has been a work in progress since my freshman year. I learned a lot from taking these courses and was able to develop hard skills, such as working with a printing press or screen printing shirts, along with important soft skills, such as communicating with clients and collaborating with community partners. I wanted to describe my experiences in these projects in a thesis because I want more students to understand the benefits of participating in immersive learning and encourage more people to take advantage of the opportunity.

When writing this thesis, much of the work relied on me recalling my time in each of the immersive learning projects. Fortunately, this was easy because immersive learning courses are designed in a way that the lessons learned stick with you for the long-term. Additionally, I speak highly of immersive learning at Ball State and encourage other students to take these courses, so I speak frequently of my experiences.

This thesis was a significant application of my academic knowledge because it challenged me to not only conduct research, but to reflect and analyze multiple experience I had



at Ball State. I compared different projects, thought about the impact they've had on me, and offered suggestions for improving specific courses and the immersive learning structure overall. I also was challenged to come up with a thesis idea from nothing, which is something I was not used to as a student. Often papers have a prompt or topic from which to start, but the thesis was wide open with opportunities. This is similar to how immersive learning courses operate—with critical thinking and idea generating—so my experiences at Ball State prepared me well for this thesis. Deciding on a topic itself was daunting, and I think completing this paper has made me a better writer, researcher, and student.

My hope is that this thesis supports the idea that immersive learning should stay at Ball State and encourages administrators to devote even more resources to it. I want students to see that immersive learning can benefit them more than the average course and be motivated to take on these projects. I want professors to learn from my experiences and be empowered to create their own projects. And, most importantly, I want immersive learning to continue to grow until every student is able to graduate from Ball State with immersive learning experience that will prepare them for their next professional step.



## EXPERIENTIAL LEARNING

According to the Association of American Colleges and Universities, all students need an education that “prepares them for personal success and fosters a just, democratic society.”<sup>1</sup> This organization, which is dedicated to making quality and equity the standards by which undergraduate education serves democracy, emphasizes the need for students in college to be prepared to live personally fulfilling and socially responsible lives. One way universities can meet this need is by implementing experiential learning in their curriculums.

The development of today’s method of experiential learning is credited to David A. Kolb. Kolb developed the Experiential Learning Theory (ELT) “to address twenty-first century problems of learning and education.” This theory describes a theoretical perspective “on the individual learning process that applied in all situations and areas of life.”<sup>2</sup> Kolb developed his theory drawing on the works of William James, John Dewey, Kurt Lewin, and Jean Piaget. He wants this theory to help “explain how experience is transformed into learning and reliable knowledge.”<sup>3</sup>

Experiential learning now serves as an umbrella term that Ball State further articulates in its definition of immersive learning. Experiential learning is a teaching format that allows students “to ‘discover’ knowledge on their own.” This format of learning has proven to “ensure

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<sup>1</sup> National Panel, *Greater Expectations: A New Vision for Learning as a Nation Goes to College* (Washington D. C.: AACU, Washington D.C. 2002) 21.

<sup>2</sup> David A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development*, (New Jersey: Pearson Education, 2015) xvii.

<sup>3</sup> Kolb, *Experiential Learning*, xxi.

higher student motivation, more learning at higher cognitive levels, greater appreciation of the material's unity, and longer retention of the knowledge."<sup>4</sup>

Ball State's immersive learning is a mix between the categories of Problem-Based Learning (PBL) and Service Learning (SL). PBL consists of assigning groups of students to solve realistic a large-scale problem, while SL puts students directly into the community where they gain knowledge by working in volunteer roles.<sup>5</sup> Immersive learning at Ball State combines these two categories and puts students in the community where they must solve large-scale problems, but these are not volunteer roles. Students receive credit for participating in immersive learning projects, and these projects need not be service-oriented. However, Ball State's immersive learning projects require the course to have a community partner, which means students are still producing something for the community despite not performing what would be considered community service.

This method of learning has proven to better prepare students for their professional lives after completing their undergraduate education. The National Association of Colleges and Employers defines career readiness as "the attainment and demonstration of requisite competencies that broadly prepare college graduates for a successful transition into the workplace."<sup>6</sup> It describes the competencies students should have in order to close the gap between higher education and work. These competencies include: critical thinking/problem solving, oral/written communications, teamwork/collaboration, digital technology, leadership, professionalism/work ethic, career management, and global/intercultural fluency.<sup>7</sup>

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<sup>4</sup> Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors* (Bolton, MA 1998) 103.

<sup>5</sup> Nilson, *Teaching at Its Best*, 107-08.

<sup>6</sup> National Association of Colleges and Employers, "Career Readiness for the New College Graduate: A Definition and Competencies," (2017), 1.

<sup>7</sup> NACE, "Career Readiness," 1.

As Janet Eyler, a professor at Vanderbilt University, wrote, “experiential education can also improve the quality of liberal learning itself and increase the likelihood that students will be able to use throughout their lives the knowledge, critical abilities, and habits of mind acquired in their studies.”<sup>8</sup> By implementing the PBL and SL experiential learning techniques, Ball State is supplying its student with the skills they will need to be productive members of society.

## **IMMERSIVE LEARNING AT BALL STATE**

Immersive learning at Ball State originated in 2000 with Dr. Joe Trimmer who started the The Virginia B. Ball Center for Creative Inquiry. This creative educational model had student focus on a single project for the entire semester and earn their full twelve to fifteen hours of credit. Professors could apply for a spot at the Virginia Ball Center and, if successful, work with a class of students who were completely devoted to this project. This meant students could truly focus on the project at hand and develop the problem solving and critical thinking skills that come with working on a problem-based project.

Former Ball State President Jo Ann Gora visited the Virginia Ball Center early in her term and saw how much the students were getting out of their experiences by working with the community and learning through life experience. Gora thought more students should have access to the kind of learning experiences available at the VBC. Because the two projects at the Virginia Ball Center each semester consisted of just fifteen students, a minute portion of the undergraduate population had the opportunity to benefit from this experiential learning. Gora made it her mission to implement a similar program in other departments on campus.

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<sup>8</sup> Janet Eyler, “The Power of Experiential Education” *Liberal Education* Vol. 95, No. 4 (2009).



Using a partial Eli Lilly grant, Ball State was able to create an Office of Immersive Learning, which served more students and could take on more projects. The university found immersive learning to be important enough that it began funding the office once the grant money was used. Ball State transitioned the VBC model into one that could be more easily accessed by students and professors over the next seven to eight years, giving students the opportunity to participate in these experiential courses. This meant adapting the idea to fit three-credit courses, which required adapting the goals of immersive learning and re-evaluating what students would be capable of accomplishing in a semester. The Office of Immersive Learning served to support these classes, assisting professors in arranging travel or helping them make connections in the Muncie community.

Since the development of immersive learning at Ball State, the program has undergone numerous changes. Administration once required every department to develop one class as an immersive learning course. However, students were not necessarily required to take this course. For a brief period of time, while Paul Ferguson was president of Ball State, immersive learning shifted under the title of entrepreneurial learning, which may have been a response to Indiana's budget line for "entrepreneurial learning." However, the name confused some students as they associated entrepreneurship with business majors, and with the exit of Ferguson, the university slowly moved back toward putting immersive learning first. And now, there are about thirty immersive learning projects occurring at Ball State at any given time.

In order for work to be counted as an immersive learning course, it must be credit-bearing. Additionally, it is required to involve work in the community and result in something useful to the community partner. Finally, and most importantly, it must be



student-driven. The requirements are purposefully flexible in order to allow a wide range of projects to fall under the immersive learning umbrella. Instructors are required to meet these criteria if they want their projects to have access to funding from the Office of Immersive Learning. Instructors can apply for funding from the office by submitting a proposal that explains how their project is student-driven and with whom they have partnered in the community. The grants are competitive, and those which receive funding fulfill the immersive learning requirements best. Ball State looks for more than community service tacked onto a course when considering immersive learning projects. Instead, these courses are intended to have more of an academic impact on the students and the community partner, working together to create something the partner needs.

For Ball State, there does not seem to be a downside for students to emphasizing immersive learning. Even when projects struggle or succeed, the students are able to learn from the experience. Whether the project runs perfectly or the goal is not met in the end, the challenges the students overcome and the skills they gain by participating in a course that requires them to operate in “real world” situations benefit them more than a typical lecture would. Not only does the student grow personally, they are able to demonstrate needed qualifications by discussing the skills gained when applying for jobs and internships.

Immersive learning continues to grow at Ball State and looks to be a permanent fixture. The following sections analyze some of the projects offered between 2014-2018 and highlight some benefits of the courses while also providing suggestions for improvement.

## MY IMMERSIVE LEARNING EXPERIENCES

### Cardinal Life: Year-in-Review

**Community partner:** Ball State; yearbook publisher

I learned about this course because I started working for the Journalism Workshops office at Ball State within my first few weeks at Ball State and my supervisor in this position was also the adviser for Cardinal Life. I spent the first semester volunteering because Hayes was hesitant to have a first semester freshman in an immersive learning course. The yearbook ran similarly to how my high school publications ran, though, so it was easy for me to apply previously gained skills.

Cardinal Life: Year-in-Review made for an excellent first immersive learning experience because it was truly student-run and benefited the Ball State community. Though we did not really have a Muncie community partner, which is something that definitely makes these kinds of courses more impactful overall, I learned a lot by working with other students to produce a product for other students. This yearbook focused on covering events on campus each week, rather than including a photo of every single student enrolled at Ball State. It served as a reminder to students of what the year consisted of, and we used design and writing skills to put together spreads that featured stories reflective of each week. We ran on deadlines set by our student editor-in-chief and reported to her with any problems. Hayes allowed us to run fairly autonomously, so each individual student grew from having to problem solve and critically think for themselves, which met one of the major course objectives, “develop . . . critical thinking skills vital to working as part of a team.”<sup>9</sup>

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<sup>9</sup> Brian Hayes, NEWS 397 Course Syllabus (2015) 1.

The class met twice a week, which was the time when we would place stories on pages and work on designs. Reporting tended to occur outside of class, which is typical of most journalism classes. Coming into the class, I had some knowledge of InDesign from working on my high school newspaper, but this class expanded that knowledge, and I “acquired skills in working with emerging technologies and social media” by learning from other students.<sup>10</sup> Getting the chance to strengthen my design skills by learning from students my age who were better at using these programs than I was is certainly one of the biggest benefits I took from the class. I think this is one of the strengths of immersive learning because it requires students to work together rather than competing against one another in grades or presentations. We wanted to produce a yearbook students at Ball State would want to purchase, so we helped one another write stories and design layouts, which taught us teamwork and collaboration skills we can certainly use in other areas of life.

Unfortunately, Cardinal Life: Year-in-Review ended after my freshman year in only its second year as a course because of a lack of interest from students in purchasing the yearbook and a lack of interest from the Department of Journalism in integrating it with the rest of Ball State’s Unified Media. It was not taken as seriously as programs such as the Daily News and NewsLink Indiana, though I would argue that it taught students similar lessons and was of similar rigor.

I truly believe starting with immersive learning courses is what kept me at Ball State University. The journalism curriculum is not very challenging to students who attended high schools with high performing journalism programs. Often, these students already know the

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<sup>10</sup> Hayes, NEWS 397 Course Syllabus, 1.



basics and can create a video package, design a layout, and write a story in inverted pyramid style. Because of this, a lot of the courses in the journalism track can be rather monotonous—though, in journalism, getting more practice is always the best way to learn even if it is routine. Immersive learning shakes this up a bit and allows students to challenge themselves by experimenting with different platforms and creating work they know other people will see. Without immersive learning, I am not sure whether I would have stuck with the journalism program at Ball State.

## Police + The Press

**Community partner:** University Police Department, Muncie Police Department

Dr. Adam Kuban gave me special permission to take this immersive learning course as a freshman. I wanted to take it because it was promoted as being a course that would strengthen police and press relations by “situat[ing] students in the professional demands of a local police officer, particularly what it takes to become one and what it means to be one” while teaching law enforcement about how the press functions.<sup>11</sup> In reality, it seemed to be a way to teach journalism students about why police act in certain ways in an attempt to change the message around crime reporting.

It was a fun experience, but I do not believe the course met Ball State’s immersive learning requirements. I would not have considered the course to be student-driven, as the police officers from the University Police Department seemed to lecture or instruct most of the time. Though the course was in-depth and allowed us students to practice on the field, it was always under the instruction of an officer. For example, we often left the classroom to try things like

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<sup>11</sup> Adam J. Kuban, NEWS 397 (Section 1) Course Syllabus (2015) 1.



driving a squad car or conducting a traffic stop. These were great learning experiences and truly helped me understand why police officers make some decisions, but there was not much responsibility placed on the students to collaborate with one another or take charge of the class. We were able to meet the intended course outcomes—"intimate exposure to the Ball State University Police Department . . . correct any misconceptions and . . . sensitize [students] to the complexities of local law enforcement"—but this not achieved by any student-driven action.<sup>12</sup>

Despite this, Police + The Press was one of my favorite courses I took at Ball State. Though it may not meet immersive learning requirements in my opinion, it certainly serves as an experiential learning class because it allowed students to "discover" knowledge through practice. Students in this course were required to take the physical fitness exam, written exam, and do an interview with officers as if they were applying to serve on the force. Then, the rest of the course consisted of focusing on a single topic each week and learning about everything from drug busts to traffic stops to K-9 units. While in this class, I learned how to pat someone down and self-defense maneuvers. It was much more informative than sitting in a lecture would have been, and the hands-on experience made the information stick. I have not used what I learned in the course much since freshman year, but I still remember that police tend to have multiple cars during a traffic stop, if possible, because they want to have an equal number—if not more—police officers than there are passengers in the car. This method of learning benefited me greatly because I can still connect the reasoning to the motions.

Additionally, this course challenged me when it came to the multimedia project. The students were required to create a blog entry using Storify, a social network service that allows

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<sup>12</sup> Kuban, NEWS 397 (Section 1) Course Syllabus, 2.

users to create stories and timelines by pulling social media posts from public accounts, and a multimedia story, which had to incorporate at least three different mediums, such as video, infographics, a print story, photo gallery, etc. Kuban had high expectations for these projects, and I had to become better at my design skills in order to create a visually appealing infographic for the app he wanted created for the class. I also put together a video, which was not a strength of mine since I tend to focus on written stories. I liked this challenge because he did not walk us through step-by-step on how to create these projects and gave people the freedom to use any three media platforms they wanted. Some opted for photo galleries or radio packages rather than the formats I chose. I had to do a bit of self-teaching, which I believe is always beneficial to students who are often used to professors telling them the answers to their questions rather than encouraging them to find the answers themselves (when appropriate).

The biggest downside to this course, in my opinion, is that it did not accomplish what it had set out to do in regards to helping police officers understand the media's perspective. The police officers did seem interested in why the media reports on things the way they do, but we really only had one class period when we focused on this relationship. Access to the police officers also got worse after this course, which probably had more to do with Ball State's administration (we have had lots of problems with being required to go through spokespeople instead of hearing directly from the source), but it make it seem as though our work with the University Police Department was for naught.

Also, because the course was not structured like most immersive learning courses, I don't believe I learned much about working with other students or with a community partner. While I learned a lot about law enforcement and had a wonderful experience, I don't believe I really



learned the kinds of skills immersive learning courses aim to instill in their students. To improve, I would suggest having a student lead the assigning and collection of multimedia stories for the app. This would give whoever is in charge of the app experience in leading a team of journalists and give the rest of the student experience in meeting deadlines and reporting to a peer.

## **BSU Journalism at the Fair**

**Community partner:** Indiana State Fair, WTHR-TV, and Northwest Times of Indiana

I took this immersive learning course the summer before sophomore year. As my third immersive learning course at Ball State, I thought I had an idea of what to expect. The course took place over the summer at the Indiana State Fair, and instructors Colleen Steffen and Ryan Sparrow met students at the fairgrounds each day and helped them report on the events, people, and general happenings of the State Fair. This was the first time I'd ever reported on location, however, and I learned much more than I had expected. Students ranged from writers to photographers to videographers, and each student was expected to report on approximately 15 stories over the three-weeks of the fair. Though Steffen and Sparrow led the team of students, the students themselves were required to pitch the ideas, do the reporting, and send the clips to professional news outlets for publication.

Being immersed in the fair each day made finding stories interesting because I was not used to having a wealth of sources at my fingertips. While journalists must find stories every day, a journalism student does not necessarily always get this kind of practice. We tend to be assigned to do an event story or profile, and it is only once we are given these boundaries that we look for an event or prominent person in the community. This class, however, did not give such guidelines, and we were free to pursue any story we wanted. This freedom allowed me to

“experience the pressures and exhilarations of real-world event coverage,” one of the major learning objectives of this course.<sup>13</sup> I was challenged to think of story ideas on the fly and pursue topics as I thought of them. I became skilled at asking people questions to get a feel for whether I wanted to tell their story. I brainstormed story ideas by walking through the fair. I was challenged to start the day with nothing and have a story written by the deadline that afternoon.

Participating in this immersive learning course gave me hands-on experience with meeting daily deadlines and coming up with a new story idea each day. It truly felt like working in a newsroom because I would have to pitch my own stories, conduct interviews, and write it in time for the public relations team to send it off to be published by a professional media outlet. Though there was not an editor-in-chief to whom I had to report, I did turn in my articles to Steffen, who helped edit them. It was an interesting set up, but it still felt student-run. Steffen and Sparrow did not come in each day with a specific agenda or tasks. Instead, the deadlines were set, and we students were free to pursue stories however we wanted as long as we met the deadlines.

I think this immersive learning worked because Steffen and Sparrow acted more as guides than instructors. Therefore, the class still felt very student-driven, despite none of the students having leadership roles in which they managed other students. The students worked for themselves, and this taught them to own their work and take responsibility for their process. This immersive learning course illustrates the importance of putting students in realistic environments, where something is at stake. For this course, people throughout Indiana could potentially read any of the stories published. Students worked with the knowledge that hundreds

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<sup>13</sup> Ryan Sparrow, Colleen Steffen, *BSU Journalism at the Fair Course Syllabus* (2015), 1.



of Indiana residents could see a mistake, and it gave them the same pressure that working in a professional outlet would produce. We were able to “produce a body of work at a professional caliber” because we had the motivation to “demonstrate growth in [our] skills and professionalism” in order to be published.<sup>14</sup> By partaking in this immersive learning course, I learned how to be a better reporter and brainstorm, pitch, and write my own stories like I would have to at a daily newspaper. The skills I gained by participating in BSU Journalism at the Fair prepared me to work on other immersive learning courses and in a reporting internship. The immersive method of learning allowed me to practice my journalism skills in realistic ways that taught me to problem solve and critically think while reporting on the go.

## ReThinking Children’s and Young Adult Literature

**Community partner:** BSU Unified Media Lab, Longfellow Elementary School

When I took the ReThinking Children’s and Young Adult Literature course, I did so as an “intern.” This is because I am not an English major, and I joined the project after hearing Dr. Darolyn “Lyn” Jones speak about ReThinking at a diversity conference. The idea of an online literary magazine that focuses on increasing diversity in children’s literature interested me because I remember the lack of characters to whom I could relate when I was a child. I wanted to contribute to this project because each of the issues tends to focus around one aspect of diversity, such as LGBTQ+ identities or Black lives. The magazine highlights published works from established authors, as well as features work from students at Ball State who write their own children’s books. Students on the team edit stories, market the magazine to media outlets, design

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<sup>14</sup> Sparrow, Steffen, BSU Journalism at the Fair Course Syllabus, 1.

the website and app, and compile resources with information regarding how to teach children about each issue's specific topics.

Rather than being in a course with other students, I worked with Dr. Lyn Jones at a different time and helped create a website, edit stories, and write press releases. I also collected online resources for teaching LGBTQ+ literature to link to in the magazine. Though I was not enrolled in an immersive learning course, I still received credit from the university, and I consider my contribution to be equal to that of the students who took the official class.

This course was mainly driven by Jones' guidance, from what I could tell, which hindered a bit of the student-driven aspect that is so important to immersive learning projects. However, there was a lot of collaboration between students when it came to handling the online magazine because Jones did not always have much experience with the website or app platforms while the students did. So while there was not a student leader per say, there was a lot of student led collaboration.

I served as a student editor on this project, which ended up encompassing anything Jones needed to get the magazine ready. I worked with another student to write press releases and send them to various media outlets to announce the launch of our latest issue. I also organized some of the stories, matching illustrations with their written words and communicating with the design team about their placement. I also worked extensively on the website, which consisted of posting about LGBTQ+ stories that were already published and linking their work and summaries to our website with video if it was available. I was also the person who researched materials about teaching students about LGBTQ+ topics and summarized tips and best practices. I wore many hats to help push this issue out, and I learned valuable skills while operating as such a versatile

assistant. In most of my immersive learning experiences, I serve one main role, but ReThinking Children's and Young Adult Literature taught me to juggle different aspects of producing an online literary magazine. It was a challenge to switch from editing stories to writing press releases to updating the website.

I certainly had a different experience not being in the immersive learning course, however. I believe the semester I helped with the magazine was an "off" semester in which Jones was just trying to produce the magazine and was using a different class of hers to write the stories. One of the later iterations of the magazine functioned as an actual immersive learning course, which I think would have been a more organized experience because of the additional amount of people it involved. For the semester I worked on the magazine, it consisted of Dr. Jones, me, and two other students. Though we were a small team, I enjoyed this challenge, and I gained new skills from working on so many different aspects of the project. It also prepared me well for working on other immersive learning projects later on, especially the philosophy and microbiology journals.

A suggestion I have to improve this course would be to allow for a more student-driven approach. It would be nice to see a student editor-in-chief take over the vision of the magazine and assign content to writers. Jones has the connections to get permission to feature certain published books and other material, but I think it would be easy to transition the magazine into one that is led by students and challenges them to envision a magazine and then produce it. The students could choose which topic the magazine should focus on and could be tasked with finding existing books and encouraging their fellow students to write original pieces. Making this



a student-led project would make it an even more successful immersive learning course by giving students more stake in the product itself.

### **Meth: Middletown's Menace**

**Community partner:** the City of Muncie, Muncie Police Department, CASA, other Muncie organizations, all of Delaware County.

This was the biggest immersive learning course I've seen available at Ball State not associated with the Virginia Ball Center, with students being able to count the course for up to seven credit hours. It covered not only our immersive learning credit, but other credits required in either the journalism or telecommunications majors. The goal of this project was to fully cover the meth problem in Muncie. Student talked with drug users, law enforcement, treatment centers, health officials, families, and others in the community who are affected by this meth problem. The class created a website, documentary, and magazine, all within one semester. Students were split into teams, with a majority working on either the documentary or magazine.

I served as the magazine editor for this project, but I certainly had my hands in all aspects of this class. Out of the ten immersive learning courses I took at Ball State, this may have been the one in which I learned the most because it required the most collaboration between students working on totally different aspects of a similar project. Each component was advised by a professor but led by a student. This class epitomized the immersive learning structure: student-led and plenty of community partners.

By taking this immersive learning course, I learned more about what it is like to be in the field of journalism than I did in any of my other journalism courses. It certainly met the learning objective of "develop[ing] professional 'soft skills' including interpersonal communication,

conflict resolution, critical thinking, problem solving, task management, personnel management and professional communication strategies.”<sup>15</sup> As someone who mainly focused on organizing and producing the magazine for this project, I had to learn patience when dealing with the director of the documentary. I had to learn how to share sources with a video team that had very different goals than our own. And I had to learn to adapt and help out, even when it did not serve my product directly.

It was a truly eye-opening experience. I remember getting extremely frustrated with the documentary team because the director wanted to conduct preliminary interviews before getting into the more in-depth questions but he ran on a much slower timeline. I had to be patient and explain to him that, while he just needed to film the interview and it was the editing process that would take the most time, we needed interviews much faster because transcribing and writing the story would be the longest part of our process. Our teams were working on two different timelines, which made collaborating difficult. We did not want to bother the same sources multiple times, though, so it limited the magazine team’s ability to conduct interviews in a timely manner. I learned to be patient but also be vocal when my team’s needs were not met from having to share sources.

The magazine team was also often called upon to conduct the interviews for the documentary team to record because a lot of our writers were some of the strongest interviewers. We certainly always shared our reporters, but it was interesting to see how the documentary team needed us, but sometimes did not recognize the important work we were doing with the magazine. Though this was frustrating, it was an accurate experience of what it will be like to

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<sup>15</sup> Terry Heifetz, Juli Metzger, Ball Brothers Foundation Immersive Learning Meth Project Course Syllabus (2016), 3.

work in a professional setting, with some people thinking their jobs are more important. The lessons I learned from having to work with people who did not believe my work as important as theirs will stick with me for the rest of my life, and I will use the skills I developed in response as a professional.

An important part of this project was the fact that the students led a majority of the work. Though the advisers thought of the topic and made initial contact with some of the sources, it was us students who decided what direction the documentary and magazines should go in. We were the ones who decided the documentary would focus on the current and former drug users while the magazine would focus on the rest of the members of the community who are impacted. We were the ones who set the budget and deadlines, with input from our advisers. We took complete ownership of this project. We met on our own outside of the class times; we organized rides and contacts with one another; we made sure the final product was pulled off in time. It is because of the burden that was placed on the students that we learned valuable skills that will actually stick with us.

As mentioned previously, I served as the magazine editor for this project. This meant I led a team of writers in establishing a story budget and assigning articles. We brainstormed ideas and developed the budget on our own, asking for our adviser's input after laying the groundwork. We set our own deadlines by looking at the calendar and judging how quickly we could get our stories written versus when the magazine needed to be printed. We organized and conducted interviews, helped one another find information and sources for stories, and held one another accountable. It was the work of the students that truly drove this project, and that is why it is one of the most impactful journalism courses I took during my time at Ball State.



Journalism is an interesting major because it mostly requires practicing and building on the same basic skills that are established in the first few semester of the curriculum. There are not a ton of advanced techniques reporters need to learn once they understand how to seek the truth and report it. It is courses like Meth: Middletown's Menace that give students this practice they need to become better journalists. This course taught me how to prepare and cover an in-depth, enterprising assignment, focusing on and diving deeply into a specific topic. It taught me about advocacy journalism and how to embed myself in a community in order to make connections with sources. And, most importantly, it taught me how to become a professional, developing both production skills sets, in regards to storytelling and media creation, and soft skills, like conflict resolution and personnel management.<sup>16</sup>

Though there are other courses at Ball State that require students to find stories and practice reporting, it isn't until they produce a published product the community will see that they really feel the same pressure that they will in their profession. It isn't until they are forced to collaborate with one another across platforms that they experience the challenges and frustrations that will come along with a real job. Working in a team to produce a documentary and magazine taught me significantly more than developing a video package on my own ever did. The student-led, collaborative method of immersive learning is what really taught me what being a journalist is like.

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<sup>16</sup> Heifetz, Metzger, Ball Brothers Foundation Immersive Learning Meth Project Course Syllabus, 3.

## **Book Arts Collaborative**

**Community partner:** Tribune Showprint

The Book Arts Collaborative is a hands-on course that teaches students how to operate printing presses and bind books using traditional stitches. The course is led by Dr. Rai Peterson, an English professor, who runs the Books Arts Collaborative as a nonprofit business, using the money made from selling products and workshop lessons to pay rent for the classroom space and for materials used to create the products. Students are given managerial roles and are responsible for promoting workshops and creating products that will make profit that can be put back into the Collaborative.

An interesting component during the semester I took the Book Arts Collaborative is that it was partnered with a journalism course that focused on the history of the printing press and its effects on modern-day journalism. A majority of the students took both the Book Arts Collaborative and journalism course, which meant they were reporting on printing press businesses and their relevance in the 21st Century while also learning how to bind books, set type, and use a printing press.

I joined the Book Arts Collaborative because I knew the journalism professor, Colleen Steffen, who was partnering with Peterson. This was another unique experience because I was able to develop technical skills that I could not have gained in a regular classroom.

The set-up of the class was interesting because we were supposed to be learning about the history of the book by reading from the required textbook, but rarely did they check whether this was being accomplished. Instead, most of our job was to learn how to create products to sell in the shop. Though I learned a bit about the history of each of the stitches used to bind the books

together, I can't say most of that information stuck with me. I remember how to do the stitches themselves, though, which goes to show how effective it is to physically practice the binding. We learned four stitches—French, coptic, secret belgian, and tacket—over the course of the semester and printed on everything from posters to cards to coasters to banners. The hands-on learning was beneficial in helping us learn the techniques and stick with them, which is why I believe most immersive learning courses are so effective.

The Book Arts Collaborative also benefits from having a great community partner. Tribune Showprint, which is the oldest, continuously operating print shop in the country, allows Book Arts students to use its presses, type, and other materials for learning and production of materials. This community partner serves to teach the students in Book Arts Collaborative about printing, but arguably does not lose much if students fail to meet the course expectations. This puts Tribune Showprint in a position to help when needed without worrying about losing its own customers. Student can learn in a working print shop and learn from a master printer without too much fear of messing up a working business.

Another effective part of the course was assigning students managerial roles. Students were in charge of evaluating the products, inventorying them, and getting them to our distributors. Major objectives of the course was to “understand product development and market demand for products” and to “build customer services skills that are valuable in any business,” which were met by giving students roles that focused on these areas.<sup>17</sup> Students also ran the social media and managed the website. Though Peterson made final decisions and established the basis for most of the ideas, students did often come up with and implement their own ideas. One

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<sup>17</sup> Rai Peterson, *ENGLISH 400 Course Syllabus* (2017) 1.



student ran a social media campaign that encouraged people to interact with our Facebook page. Another was tasked with establishing a schedule and rotation for keeping the shop clean. The students were made to take ownership of the business and keep it running for the next semester's students, another immersive learning objective.<sup>18</sup>

My job specifically dealt with managing the Book Arts Collaborative website. I rearranged some of the content and was tasked with putting up blog posts written by my classmates. Additionally, I worked closely with the social media manager to drive traffic to our website and help people easily access registration for our workshops. Though I felt as though I had less control over my role in this class than I had in other immersive learning courses, I did get experience collaborating with my classmates and working together to increase attendance at workshops.

I think the only problem with establishing the Book Arts Collaborative as an immersive learning is the amount of time spent teaching all of the students binding and printing techniques which takes away from the student-driven portion of the course. The course syllabus actually divides the objectives in to immersive learning objectives and letterpress/bookbinding objectives. Because Peterson was the only one who could initially teach the different bindings (we later could help one another), it certainly had a bit more "lecture" than immersive learnings normally do. I don't believe there is a way to fix this because students certainly need more instruction to establish the skills needed to bind books or operate a printing press, but perhaps there is a different label that could be used for the course. I believe the most important part of immersive

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<sup>18</sup> Peterson, ENGLISH 400 Course Syllabus, 1.

learnings is the student-led aspect, and this course could use more of that in order to be classified as such.

### ***Fine Focus: Undergraduate Microbiology Journal***

**Community partner:** The American Society of Microbiology

This is the only immersive learning course I dropped during my time at Ball State. I went into the project thinking it would be similar to *Stance*, Ball State's international undergraduate philosophy journal, but the structure was different and frustrating. The project seemed to be only partially student-led, and the first few weeks of the semester were so slow that I decided to drop the class. (This was also due to the fact that I was taking 24 credit hours at that time.)

This class is admirable in its goals. McKillip trains students to evaluate microbiology manuscripts and is working to establish a campus ambassador program that would help other schools establish microbiology journals or encourage them to submit to Ball State's undergraduate microbiology journal. However, the class fell apart, in my opinion, from the start.

My first major problem with this project is that there was still work leftover from the fall that those of us in the spring had to handle without much help from the original people assigned to the work. This lack of communication and starting in the middle made it difficult to finish up the journal for the spring. Additionally, McKillip spent the first three class periods (so more than a week and a half) just introducing individual people in the class and getting to know them and what goals they set for themselves, so no one even started working on anything until about two weeks in, despite a looming deadline. Though I admire McKillip's dedication to making each student feel welcome and important, it made the timeline for working on the journal confusing,

especially because some of the team was working on the previous semester's journal while others were starting on a new one.

The workflow for this journal was also not clear. Determining who was working on specific tasks at any given time was confusing. I originally signed on as the copy editor for this project, but when the final manuscripts got to me, McKillip clarified that most of the content should already be in the proper style and have gone through the copy editing process because the papers had already been sent back to the authors, and the undergraduates were working with professors. After being in the class for three weeks and never understanding how each person's role would work the rest of the semester, I opted to leave the class because I'd had a better experience in other immersive learning courses.

I think this course would greatly improve from more structure. I think McKillip has admirable goals and works well with students, but there needs to be an established workflow for the journal to truly flourish. This semester, the journal was to be designed by students (me, at first because I had mentioned having some InDesign experience, but I was later able to hand this off to another student) while also piloting a program that would allow authors to place their manuscripts into the design template themselves. This was frustrating because it seemed twice the amount of work was being put into the project than necessary, and communication was not clear.

In addition to a better workflow, this course would also be improved by being more student-driven. There is not really an established editor-in-chief for the journal, and the leader for each of the groups (manuscript selection or PR) rotated every few weeks so more people would get a chance to lead. Though this was an attempt to give more students leadership experience, I



think this ultimately hindered progress from being made in a timely manner. Instead, it would be good to have an established student leader who could help effectively delegate tasks and set deadlines.

Though I did not finish this course, I thought it was important to include in this analysis because the poor way it was run is the reason I quit within the first few weeks of the semester. The unclear schedule and slow start dissuaded me from continuing, and I think there is more that could be done to improve this course, which has been in place at Ball State for a few years now.

### ***Stance: An International Undergraduate Philosophy Journal***

**Community partner:** EBSCO Host

I served on the *Stance* team for three semesters. I began as a copy editor in Spring 2017, then I took on the roles of associate editor and lead copy editor for the 2017-2018 journal. This course is the reason I could not continue working on the microbiology journal, *Fine Focus*. The international undergraduate philosophy journal is well-established, with a process that is well-organized and has been refined over the years. Students from all disciplines are trained on how to evaluate papers, send critiques and rejection or acceptance letters, and conduct an interview with a well-known philosopher. Those with specific skill sets are given specialized roles, such as the design or copy editing team. The students are led by a student editor-in-chief, who keeps everyone on track and establishes all of the deadlines. The course is truly student-driven, especially during the second semester during which the heaviest part of the journal creation process takes place. The pace of the project is clear from the start of the course, and Dr. David W. Concepción is really only involved in the process at the very beginning and a small bit at the end. This hands-off approach allows students to make decisions as part of the

learning experience and ultimately benefits them by “improving their understandings of, and ability to perform, a variety of skills . . . associated with the academic publishing industry,”<sup>19</sup> one of the major goals of this course.

The most important part of this course is how involved the students are in every step of the process. Even with course goals such as, “increase[d] mastery of philosophical content,”<sup>20</sup> which would arguably require instruction from Concepción alone, the undergraduate editor-in-chief still assists in meeting this goal. Concepción takes the time to teach students to read philosophy and evaluate philosophy papers at the beginning of the fall semester, but he does this with the help of the editor-in-chief. This student chooses which papers the rest of the team will practice with and works with Concepción to prepare everyone for journal production the next semester. One of the main jobs in the fall semester is dividing the works of the philosopher to be interviewed and assigning them to students to read and summarize in a way that can be shared with their classmates. It is also when students in the course evaluate applications from external reviewers and discuss whether or not to accept them onto the team—a taste of what it will be like to evaluate paper submissions. Associate editors train their external teams to evaluate papers; assistant editors prepare to assist with training where needed; and the entire team braces for a heavy workload over winter break.

Toward the end of the fall semester, *Stance* receives approximately 140 submissions from students in the international philosophical community in a response to a call for papers back in August. The editor-in-chief then assigns paper submissions to teams to read over winter break. The associate editors of these teams set deadlines for their individual team and make sure the

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<sup>19</sup> David. W Concepción, Phil 400 F17 Course Syllabus (2017) 1.

<sup>20</sup> Concepción, Phil 400 F17 Course Syllabus, 1.

approximately thirty papers are read, evaluated, and ranked. When the class reconvenes in the spring, team members learn to express their opinions, listen to their peers, and debate the qualities of students' work. This is also when students get practice writing accept, reject, and revise and resubmit letters and then design and copy teams kick into gear. Additionally, Concepción steps back and lets the students keep the process running.

*Stance* embodies the student-driven aspect of immersive learning because it is the students who set the deadlines, help train one another, and make decisions regarding the production of the journal. Whether it is which papers will be published or the design of the journal, the students have complete control over the product. When editors have questions, it is the editor-in-chief to whom they turn. When the process gets stalled by miscommunication, it is the students who must solve the problem. When a deadline is missed, it is the students who must hold one another accountable.

Being part of *Stance* was an impactful experience because it helped me understand topics I would not have grasped had I been in a typical lecture- or discussion-style classroom. Learning to evaluate paper submissions also taught me how to read philosophy for my other classes. The same way I analyzed the papers could be applied to the articles assigned to me in my non-immersive learning courses. Additionally, I learned collaborative skills that can be applied to any working environment. My experience exemplifies the ways in which experiential learning benefits students and can help concepts stick with them better.

My roles as a copy editor and associate editor specifically allowed me to exercise my leadership abilities and strengthen my problem-solving skills. When it came to training my external team, which consisted of three students attending different universities, I was given



freedom with how I would do this. I made my own “curriculum” and walked them through practice evaluations. I assigned tasks and set my own deadlines within the overall schedule of the journal production. I kept everyone on track, learning to navigate working with a variety of schedules and time zones.

As the lead copy editor, I taught the other copy editors Chicago Style and decided the best ways to do this. I gave them tasks and deadlines and was their go-to person when it came to questions. I became the expert in the copy editing area, which meant I was sometimes the best resource instead of the editor-in-chief or managing editor.

Every other person in the class had their own personal goals, deadlines, and tasks, too. Each student was responsible for their own work, and it was only by working with everyone else that we were able to create a journal. *Stance* truly embraces the student-run model, and it is strong because it gives students freedom within their assigned roles to experiment and make the process better. Students are also given the chance to reflect on their time working on the journal and offer suggestions and improvements for next year’s team.

## **Fundraising for Non-Profit Organizations**

**Community partner:** DreamNest, Adventist Frontier Mission, the Delaware County Audubon Society, and other various organizations through the nation

I applied to be in this immersive learning course on a whim. The description as a course that looks at “innovative ways of producing products to generate income to help non profit organizations meet their expenses”<sup>21</sup> made it seem interesting, and I had some experience with InDesign because of my work in journalism, so I thought I could contribute in some way. I am

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<sup>21</sup> Rene Church, TGRA 499 Course Syllabus (2018) 1.

extremely happy that I decided to pursue this project because it has taught me the most about serving others in the “real world” and how to interact with clients.

Though a few of the other immersive learning projects did have community partners, this class specifically had the students serving the community partners in a way that required the students to communicate with them more and work harder to meet expectations. In some immersive learning courses, the community partner does not necessarily lose much if the students do not meet expectations. For example, Tribune Showprint, the community partner for the Book Arts Collaborative, would still continue to function whether the students in Book Arts were successful or not. For this course, however, the students are making products that will help these non-profit organizations either save money or raise money. The risks of not meeting expectations are much higher.

Church took a fairly hands-off approach with this course, which allowed students to take ownership of the products they were working on. One of the major objectives of this course was to “require students to interact with an outside organization in order to determine how to best create a product that will either promote the organization or will help to raise funds for the organization.”<sup>22</sup> The students had to communicate with the clients and ensure that the designs were what the client wanted. Another objective was for students to calculate the savings the client received.<sup>23</sup> This allowed students to understand the value of their own work by researching material and labor costs and determining how much clients were able to save by working with this immersive learning course. Organizations who worked with this course were only expected to pay for the base cost of their product—just \$2 for a T-shirt for example—while the printing

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<sup>22</sup> Church, TGRA 499 Course Syllabus, 1.

<sup>23</sup> Church, TGRA 499 Course Syllabus, 1.

and the labor came free. This is one of the best models I've seen for an immersive learning project because this course truly benefited both the students and the community partners, with the students gaining valuable lessons about working with clients while the organizations received low-cost products. Other immersive learning projects in which I have participated have aimed to create a magazine or journal, the kind of product that will benefit an audience if produced but will not harm a community partner if the team fails to create it. This course, however, had students creating projects that these community partners could not otherwise afford and greatly benefited their fundraising efforts. I felt as though I was making a bigger impact because I could help these organizations in a specific way that would produce specific results.

Coming into the course, I had no experience with screenprinting, laser cutting, or the creation of a products such as stickers, banner, and window decals. This course taught me how to take a design from the computer and prepare it for printing, whether on paper or a product, which was another course objective.<sup>24</sup> Church was very helpful with teaching the skill needed to complete a task and knew when to step back and let the students take over. For example, Church was always available for technical questions about the various printers throughout the workspace, but he would allow students to practice these skills on their own once he had explained the steps thoroughly. It is because of this balance between being helpful and letting students solve problems on their own that this immersive learning was so successful.

Communicating with the clients was the most eye-opening experience I gained from this course—and it might be one of the most helpful experience I've had with any of the immersive learning courses in which I've partaken. We worked with an organization that wanted T-shirts

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<sup>24</sup> Church, TGRA 499 Course Syllabus, 1.



designed, and the directors originally told us to come up with a design on our own. However, after sending several design ideas back and forth, the organization decided to go with a completely different design by a different person and just wanted us to print it on 100+ shirts. Though this was a frustrating process, it taught me a lot about how businesses in the professional world work. When a non-profit organization runs on one schedule, but your design business runs on another, coordinating and communicating becomes more difficult. It was beneficial to experience the frustration of working with a client because so many jobs require working for other people. Whether it is as a hairdresser or a lawyer, the professional is working with a client who has certain expectations. Learning how to deal with clients, especially those who know what they have in mind but do not know how to articulate it, was extremely realistic and gave me a skill set that will continue to help me far beyond academia.

### **BSU at the Games**

**Community partner:** Various new outlets (Ex: WTHR, Philadelphia Inquirer, Colorado Springs Gazette, Deseret News, Detroit News)

BSU at the Games consists of a team of students going to the Olympic Games and reporting on the athletes, the attendees, and other aspects of being in a foreign country. This year, a group of students went to Pyeongchang, South Korea, while a smaller team stayed back in Muncie, Indiana, and edited content, published it on a website, and coordinated with professional media outlets. This program, which is run by Ryan Sparrow, has taken students to the Olympics since 2012. It teaches students how to utilize their journalism skills and motivates them to produce their best work by partnering with professional media outlets who will publish their

clips. Additionally, the home team learns to serve as a go-between for the reporters and the media outlets, as well as dealing with deadlines across different time zones.

I joined this immersive learning project as a copy editor. Though I did not get to fly to South Korea and physically report on the Olympic Games, my experience with this project tested my ability to work in a professional setting and meet deadlines while navigating a 14-hour time difference.

This project was slightly different because there was not a final journal or magazine being produced at the end. The student reporters' work was published on our website, but the real "product" was seeing their clips published in professional news outlets across the nation. This meant there was not an editor-in-chief or a specific student leader who took charge of this project. Instead, there was a lot of collaboration among students, and the importance of communication, especially while the students were in South Korea, was heightened.

Sparrow helped establish some of the professional partners, and he was able to secure Olympics media credentials for the students (Ball State and Northwestern University were the only colleges to receive credentials), but beyond that, he allowed the students to run the project themselves. Students pitched story ideas and set deadlines and expectations for content. Students established the workflow and set up channels of communication. Students worked with the professional media partners and decided what content went to which outlet. Though Sparrow was there to assist throughout the course, it was the students who drove the process. They were responsible for meeting the main objective of the course: create professional-level content.<sup>25</sup>

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<sup>25</sup> Ryan Sparrow, JOUR 495 Course Syllabus (2018), 1.

I strengthen my ability to work on deadline while taking part in the course. Though I have plenty of experience meeting deadlines as a journalism student—it is a requirement in every course—coordinating with reporters who were thousands of miles away and 14 hours ahead was a challenge. I woke up to begin editing stories at 8 a.m. each morning and had to work quickly in order to get answers to any questions I might have before the team went to bed. My position also required working with the website designer and photo editor to ensure that all of the content was ready to be published online. Though I would not consider this one of the more intensive immersive learning courses I've taken, I believe the practice of working with professional outlets and meeting strict deadlines benefited me more than the average journalism course. It taught me to be flexible and responsive, and I believe this course illustrates how practicing journalism in a real setting, where work will be published for the public to see, teaches students more than a generic story that will be read and graded by a professor will ever be able.

My only suggestion for the project would be to establish ways for students to stay engaged after the Olympics occur. Those three weeks of reporting during the Olympics are a whirlwind, and deadlines come fast and work is constant, but after the Games are over, finding a way to keep students engaged is an important aspect of immersive learning. Perhaps there are follow-up stories they can produce for professional media outlets. Perhaps they can work on organizing the website. It seems like there can be more to keep the momentum going throughout the semester. I think immersive learning is the most effective when the skills gained can be put to use in different situations, so challenging the students who work on the Olympics project to use these skills in other settings, such as organizing an event or developing a video recap, would help students see how they can apply what they've learned.



## EFFECTS OF IMMERSIVE LEARNING

Participating in immersive learning is something I believe every student at Ball State should experience. I ended up working on ten different immersive learning projects because these courses were the ones I felt best prepared me for life outside of academia. These courses pushed me to think critically by presenting me with real challenges, such as how to get a magazine printed in just one semester or how to train a group of students to evaluate philosophy papers in just a few weeks. Learning from this life experience taught me how to think on my feet and express my ideas to my peers. I think this is one of the strengths of immersive learning because it requires students to work together rather than competing against one another in grades or presentations.

I learned more about articulating my thoughts by participating in immersive learning courses than I did in a communications lecture. I learned more about collaborating with team members by working together to create products for non-profit organizations than I did in generic group projects. And I learned more about thinking critically by leading students in various immersive learning projects than I did in any of my other courses, whether discussion- or lecture-based. There is something special about learning through experience and being challenged by different situations each day.

Universities are tasked with not only teaching students how to become experts in their field, but also how to be contributing members in society. Regular lecture courses do a good enough job covering general core curriculum subjects, such as history or basic math, and discussion-based courses help students develop their thoughts and think more in-depth about

concepts. When it comes to teaching students how to contribute in society, however, it is Ball State's immersive learning courses that I've found to do the most effective job. These courses place students in environments similar to those they will face in their professional careers. The experiences I had in these classes mirrored what I will face in a job, which became clear to me when I interned with the Student Press Law Center. My involvement with immersive learning projects at Ball State prepared me to work with this non-profit in Washington D.C. that focuses on protecting the First Amendment rights of students in the United States. I was well-equipped to handle daily deadlines, pitching stories, and working collaboratively with the other interns in the office.

The effects of immersive learning greatly benefit not only the students, but also the community. Making connections and using university funds to develop projects in Muncie has strengthened the town-gown relationship between the students and local citizens and created a better environment for everyone involved. By continuing to revamp the immersive learning format and push for more community engagement, Ball State can grow the community around it and encourage more students to stay in the area after graduation. This supports Ball State President Geoffrey S. Mearns' focus on including community leaders in Ball State's new strategic plan because, though I never went downtown as a freshman, I became more comfortable with Muncie as I participated in projects that worked with community partners. It is because of immersive learning courses that I began to call Muncie a home.

## **SUGGESTIONS FOR THE FUTURE**

As part of the journalism curriculum, students in the news concentration are required to take NEWS 397, an immersive learning course. Terry Heifetz, a telecommunications professor, teaches a course that specifically focuses on teaching students how to pitch ideas and write stories or shoot videos that can run in the Daily News or NewsLink Indiana. Other professors lead courses that take students on location, whether it be to the Olympics or for Major League Baseball Spring Training. It is the courses that are structured to mirror a professional experience and give students the opportunity to be published that are the most popular and adequately train students for their future professions. By having immersive learning be a requirement, the journalism department is able to give all of their students realistic practice, even if they do not choose to partake in student media.

I think it would benefit other departments at Ball State to also make immersive learning a required part of their curriculum. While I understand that it could be difficult to fund or there might be a lack of faculty willing to lead such projects, especially in smaller departments, I think the benefits of immersive learning for students greatly outweigh the costs. Ball State is already unique with its immersive learning format, connecting students to the community and giving them realistic experiences. It would behoove the university to implement an immersive learning requirement for each student so it could boast preparing every student for professional life.

I was lucky enough that the journalism department had a number of choices in immersive learning courses, and I could choose one that suited my needs. I was able to participate in projects that reflected the work I would do in a professional newsroom, and these experiences made me into a better reporter and potential employee. It would be nice if every department



could give their students a choice as to what class to take, though I know this may not be realistic. I would suggest counting clinicals and student teaching for majors that already have an experiential course requirement. Though these could not be considered immersive learning, as they do not meet the criteria, these students would still benefit from experiential learning without further burdening their course load. But for those majors that may only require a capstone class where the students work on their own individual projects, I would suggest implementing a project that is student-led and requires participants to work together to problem solve and create something that benefits the greater community, whether that be Muncie or a wider audience.

I also think it would benefit future students to take an immersive learning course in their junior year at the latest. Though I think many professors would argue that senior year is the best time for such a course because it leads students right into a job, I believe junior year is a time when students hit a rut and question whether they are on the right path. I know my junior year was probably the most difficult course-wise, and taking an immersive learning course that year helped me stay focused and feel as though I was making an impact. Timing it so students participate in immersive learning junior year would mean they get that realistic experience earlier and can make adjustments to their education as they see fit. For example, working on the Meth: Middletown's Menace project showed me that, while I enjoy reporting and copy editing, I don't want to work in a professional newsroom. I was able to decide I wanted to add philosophy as a major and prepare myself for law school instead. I had the time to make that decision because it was my junior year, and being able to have the flexibility to change my mind helped me greatly.

Finally, I think pushing the community partners aspect of immersive learning can continue to improve students' experience. Some projects are currently set up so that the community partner does not lose anything if the students do not complete their assigned tasks; and, though I think this is good protection for the community partners, I do not know that it really teaches the students much if something is not at stake, nor do I think the community partners truly benefit if the product is something they do not really need. I would encourage professors to develop projects with goals that are intentional and purposeful, adding a new product or event to the community. Continuing to strengthen the relationship between Ball State and Muncie can only serve to improve students' experiences while at college, and immersive learning is an excellent place to do this.

Participating in immersive learning courses was by far the best decision I made at Ball State. These courses will stick with me forever, and I can talk about them in interviews for jobs because my experiences translate directly into the kind of skills employers look for. It would greatly benefit every student at Ball State to take at least one immersive learning course, if not more, in order to challenge themselves and practice the critical thinking and problem solving skills that will be expected of them in the professional world. My hope is that students in the future will be better equipped to handle the workforce and be engaged citizens. Immersive learning is one way Ball State can make that happen.

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**APPENDIX A**

Professors wanting to pursue an immersive learning grant for their course must fill out the following application, which explains some of the requirements courses must meet in order to be considered immersive learning.

## **Immersive Learning Grant Questions (New Grant)**

\* This section is needed

Specific notes about the questions are located underneath

### **Part 1 - Basic Project Information: Title of Project \***

**Project Director \***

**Project Director Department \***

**Is there a co-project director? (Yes or No)**

If yes, two required questions will follow

**Co-Project Director \***

**Co-Project Director Department\***

**Provide a 1-3 Sentence Abstract for Project \***

Form submission will not be possible if abstract exceeds 500 word limit.

**Number of Students Projected \***

**Credit Hours Awarded Per Student \***

**Time Frame of Funding Request \***

Semester(s) and Years(s)

**Total Budget Amount Requested \***

**Please list the names of people you consulted during the preparation of your proposal. \***

**Email Address of Project Director Departmental Chair \***

**Email Address of Project Director College Dean \***

**Part II - Proposal Narrative: Describe Proposed Project \***

**Is this a continuing project previously funded by a Provost Grant? \* (Yes or No)**

Will be marked as No for new projects

**Explain how this project is student-driven. \***

Student-Driven – The purpose of this grant proposal is to encourage more undergraduates to engage in high impact opportunities that allow them to apply their knowledge in real-world situations. The students are the ones who create, implement and evaluate the plan or research under the guidance of a faculty mentor.

**Describe how your partner will contribute to your student learning outcomes. \***

Student Learning Outcomes – Statements that outline what students will know, be able to do, or be able to identify at the completion of an immersive learning or undergraduate research activity. These outcomes are usually expressed as knowledge, skills, attitudes or values.

**How will the project fill a partner's need, address a challenge, or solve a problem? \***

**Attach letters of support from external and/or internal partners showing their understanding of the project and what role they will play.**

Acceptable files types: pdf, doc, docx.



**List anticipated student learning outcomes for this project: \***

Student Learning Outcomes – Statements that outline what students will know, be able to do, or be able to identify at the completion of an immersive learning or undergraduate research activity. These outcomes are usually expressed as knowledge, skills, attitudes or values.

**How will you assess your project's student learning outcomes? \***

Student Learning Outcomes – Statements that outline what students will know, be able to do, or be able to identify at the completion of an immersive learning or undergraduate research activity. These outcomes are usually expressed as knowledge, skills, attitudes or values.

For a sample assessment rubric, please visit

<https://cms.bsu.edu/about/administrativeoffices/entrepreneurial-learning/immersive-learning/for-faculty/provost-immersive-learning-grant-application>

**How will the project outcomes be disseminated, presented, or promoted within your profession and/or community?**

**Part III - Departmental Information: Check all that apply regarding your department's approval of this project: \* (Two options)**

- I have discussed this project with my chair and have received my department's endorsement for this project.
- This project will be implemented through an existing course or courses.  
If implemented through an existing course, please note the course(s). \*

**Have or do you intend to seek additional funding or other support for the development of this project? \* (Yes or No)**

**If Yes- What funding sources are you considering? \***

**Are there plans to continue this project? \* (Yes or No)**

**If Yes- If yes, please explain how. \***

**Check all that apply concerning your teaching load: \***

- The course(s) I intend to use to implement this project is/are part of my teaching load.

- I am requesting a buyout for one or more classes in order to do this project.
- I am requesting an overload to complete this project.
- Other

If other, please explain loading arrangements. \*

**Part IV - Student Information: How many students will participate in this project? \***

**Will this project be conducted primarily by undergraduate students? \* (Yes or No)**

If no, please explain the role of graduate students in your project. \*

**How will students be recruited for this project? \***

**How will students earn credit for this experience? Please provide course numbers, course titles, and the credit hours for each course. \***

**What disciplinary fields and skill sets will you require to complete this project? \***

**Part V - Budget: Please attach a budget spreadsheet. \***

Acceptable file types: pdf, doc, docx, txt, xls, xlsx.

Budget spreadsheet should include such items as personnel, travel, supplies, equipment, administrative costs as applies and any other budget categories that are applicable to your project.

**Please provide more information on any items in your budget that may need additional explanation. For example, you may want to elaborate of how a certain conference, piece of equipment, or supplies are essential to the project, etc. \***

**Part VI - Other Considerations: Does this project require IRB approval? \* (Yes or No)**

**If yes, where are you in the IRB application/review process? \***

Ball State's Institutional Review Board (IRB) is a peer-review committee responsible for protecting the rights and welfare of individuals participating as human subjects for research. The board reviews and approves all of Ball State's research protocols involving human subjects in order to ensure compliance with laws and national standards regarding the ethical treatment of human subjects. Approval must be attained before conducting research that involves people.

For more information, visit <http://cms.bsu.edu/about/administrativeoffices/researchintegrity/humansubjects>

**Does your project involve working with minor children? \* (Yes or No)**

For information on Ball State's policy regarding minors, please visit <http://cms.bsu.edu/about/administrativeoffices/riskmanagement/relatedpolicies/policy-regarding-minors>

**Could this project produce products or designs considered intellectual property? (Yes or No)**

**If yes, have you reviewed the university's Intellectual Property Policy? \* (Yes or No)**

IP will relate to technology developed by Ball State faculty, staff, students and others participating in Ball State programs. Whenever a faculty member participates in Ball State programs or uses Ball State funds, resources or facilities to create a work of intellectual property, the creators/inventors must submit an IP Disclosure form to the Technology Transfer Office.

For more information, visit <http://cms.bsu.edu/-/media/WWW/DepartmentalContent/Library/Copyright/PDFs/BSU-IP-FAQs.pdf>

**Does your project require technical skills that you do not have? \* (Yes or No)**

**If yes, how will you address these needs? \***

**Part VII - Supporting Documents: I have attached a letter of support from any internal departments or centers (outside my home department) that will be involved in this project. \* (Yes or No)**



**I have attached a letter of support from external partners who will be involved in the project. \* (Yes or No)**

**My project involves post-project technical support or maintenance. I have contacted Brandon Smith in the Academic Support Office, and I am attaching a project technology maintenance plan and cost projection. \* (Yes or No)**

**If yes, Post Project Technology Maintenance Plan and Cost Projection \***

This on-campus department focuses on media production and technology needs of faculty and academic departments across campus. The unit supports and collaborates on a variety of media-rich projects. This unit can assist faculty who have technical, web-based projects that require maintenance when grant funding ends. Contact Brandon Smith, Director of Academic Support at [bhsmith@bsu.edu](mailto:bhsmith@bsu.edu)

## APPENDIX B

The following documents are syllabi from the immersive learning courses described in this thesis. These syllabi occur in the following order:

Cardinal Life: Year-in-Review

Police + The Press

BSU Journalism at the Fair

ReThinking Children's and Young Adult Literature

Meth: Middletown's Menace

Book Arts Collaborative

*Fine Focus: Undergraduate Microbiology Journal*

*Stance: An International Undergraduate Philosophy Journal*

Fundraising for Non-Profit Organizations

BSU at the Games

### Instructor Information

Brian Hayes  
Office AJ 304  
765.285.3502 (office)  
bhayes@bsu.edu

### Office Hours

TR 2-3 p.m. or by appt.

### Required Text & Materials

None

### Course Format

Participants in this course will meet as a class each **Tuesday & Thursday in AJ 353 from 12:30-1:45 p.m.** During this time, we will brainstorm, make announcements, critique work, make assignments, update the ladder and make upcoming plans.

Each participant in this course will also be expected to work as part of a team to complete specific parts or sections of the book. This will require you to complete most of your work outside of our normal class time. It is imperative that you are flexible and able to schedule meetings and attend functions outside of our course meeting time in order to appropriately document the school year.

### Course Grades

Grades will be determined based on attendance, project participation, work quality, deadlines and overall contributions & performance.

### Disclaimer

This syllabus is an honest effort to provide information on course requirements and what you can expect in class. It is, however, subject to change to accommodate unexpected circumstances. Any change will be announced in class or via an E-mail message.

### Course Description, Mission, Objectives and Outcomes

Since the *Orient* ceased publication in 1997, alumni, administrators, faculty, staff and students alike have inquired about the possibility of bringing back the yearbook at Ball State. However, the financial overhead, company contracts and high sales volume a yearbook requires makes it nearly impossible for a traditional yearbook product to be published at Ball State.

For this immersive learning experience, students are tasked with reinventing the traditional college yearbook. In working with Friesen's yearbooks, our community partner, students will research, propose, explore, create and print a new and improved version of a college yearbook that Friesen's can use as a model for other colleges and universities. Throughout this experience, candidates will write a business plan, create a product name & logo, market the book to the Ball State community, harvest unified media content, write unique content, photograph groups and events, and design pages and packages. Involving students from a variety of majors is important to the overall success of the book.

This immersive experience is designed to give students practical experience working with a community partner in creating a new media product from concept to completion. It will help the student develop an entrepreneurial drive with the knowledge to succeed in the ever-changing media landscape. The course will also offer students the opportunity to explore aspects in marketing, advertising, public relations, news, magazine, photojournalism, graphics and education. At the end of this course, students will have:

- Gained professional media experience
- Developed critical thinking skills vital to working as part of a team
- Acquired skills in working with emerging technologies and social media
- Produced an innovative, tangible student media product with ever-lasting outcomes
- Worked closely with a community partner in solving a growing problem
- Created a tangible media product that impacts the larger Ball State community
- Produced a business plan and a model other colleges and universities can emulate

### Course Expectations, Content and Grading

The following policies and guidelines apply to this course:

**Attendance.** Participation is required. In the case of a necessary absence, students must make arrangements in advance for any missed work. If the absence is not reported in advance, your overall grade will be affected. For every three absences your final grade will be reduced by 10%. Three tardies is equivalent to one absence.

**Absences for University Activities.** The University expects its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of orderly completion of course requirements. Such units must provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students must deliver this documentation to the instructor, preferably before the absence but in no event later than one week after the absence.

**Assignments.** Assignments are to be typed and presented in a professional manner, unless otherwise directed. All assignments will be saved in the appropriate location on our class server space. For stories and photographs, please be sure to include credit for the person who wrote/photographed the story.

**Academic Honesty.** Plagiarism has no place at Ball State. As a professional communicator, your greatest asset is your credibility. No one trusts a media person who is dishonest. Your work should be your own, not that of another person. Any act of plagiarism, lying or passing off the work to someone else as your own will result in an F in the course and referral to the appropriate university authorities. See the University "Student Academic Ethics Policy."

**Disabled Student Statement.** If you will need course adaptations or accommodations in this class because of a disability, reasonable prior notice needs to be given to me. In order to establish the existence of a disability and/or request reasonable accommodation for this class, you should contact the Center for Disabled Student Development at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu). If you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. Please contact me at [bhayes@bsu.edu](mailto:bhayes@bsu.edu) or stop by AJ 304 to make an appt.



## Department Writing Standard / Technology Resources

The Department of Journalism regards writing proficiency as essential to the satisfactory completion of all journalism courses. Therefore, department instructors must monitor writing performance and language usage proficiency in all journalism courses. Student grades must reflect both criteria. This means you will be graded on your spelling, punctuation and sentence structure.

The Journalism Department has a media lab to assist you in technology use. The lab is staffed with graduate students who have technology proficiency. You are encouraged to use this resource available in AJ 390.

## Journalism Writing Center

The Journalism Writing Center (JWC), AJ 337 (285-7412), provides free one-on-one coaching for undergraduate and graduate students, including assistance with grammar and language usage, style, structure, editing and revising, clarity and creativity. Coaching is also available for students attempting the Language Usage Proficiency Exam (LUPE). The JWC Web site has a variety of online resources, including interactive quizzes. Visit the site at: <http://jdwritingctr.iweb.bsu.edu>

## About your Instructor

Brian Hayes joined the Ball State Journalism Faculty as the Sequence Coordinator for Journalism Education and Director of Journalism Workshops in 2005. Prior to joining Ball State's faculty, Hayes worked at various professional newspapers including the News & Observer in Raleigh, N.C. and taught journalism and photography at Lawrence North HS in Indianapolis.

Hayes earned his Bachelor's ('96), Master's ('02), MAE ('10) and secondary teaching license ('01) from Ball State University. In addition to his professional and secondary teaching experience, Hayes is an active member in JEA, IHSPA, Ball State's Alumni Council and numerous other university committees.

**Diversity Statement.** The Department of Journalism is committed to creating an awareness of diversity issues as they relate to the society, to the workplace and to the classroom. The university is committed to fostering and promoting a healthy learning community. All students will be treated with respect, tolerance, and equality regardless of race, religion, ethnicity, national origin, disability, sexual orientation, gender, age, or economic status. If, for any reason, you feel discriminated against based on these differences, you should contact your professor or the department chairperson. The Office of University Compliance or the Office of Student Rights and Community Standards may be contacted if you are not satisfied with the results of meeting with your professor or the chairperson.

**Student Rights Links.** It is your responsibility to be familiar with your rights and responsibilities as a BSU student. Please visit the following sites for relevant information:

[www.bsu.edu/studentcode](http://www.bsu.edu/studentcode): Code of Student Rights & Responsibilities.

[www.bsu.edu/studentrights/academicethics](http://www.bsu.edu/studentrights/academicethics): Ball State's policy on academic dishonesty. The policy includes implementation and appeal procedures.

[www.bsu.edu/studentrights/gradeappeal](http://www.bsu.edu/studentrights/gradeappeal): Ball State's policy and procedures for appealing final grades.

[www.bsu.edu/studentrights/bereavement](http://www.bsu.edu/studentrights/bereavement): Ball State's bereavement leave policy for students including procedures for students to appeal a faculty member's decision.

**Use of Electronics in the Classroom.** If you need to use recording devices or laptop computers during class because of special needs, please make arrangements with the instructor. If you prefer to use a computer or laptop during class to take notes, those electronics may ONLY be used for that purpose. Playing games, checking facebook, texting friends, etc. during class is not an effective use of class time and is distracting to others — not to mention that it is disrespectful to your instructor and other classmates. Recording lectures without the permission of the instructor is prohibited. Cell phones should also be turned off during class time. Nothing is more distracting than a cell phone ringing or vibrating during class. Should you not comply with this policy, you will be asked to leave class and it will count as an absence on your record.

**Course Content.** Everything in this class will be distributed, collected and announced in a variety of ways, i.e. blackboard, journalism server space, facebook, instagram and twitter.

**Professional in Residence requirement.** The Journalism Department's policy requires students enrolled in at least one 3-credit-hour journalism course to attend one PIR event each semester. Failure to complete this requirement will result in a 10% overall grade reduction for the course.

## Important PIR Details:

1. Attendance cards will be distributed the first few minutes prior to the start of the event
2. Cards will not be collected until the program has completed.
3. Most programs will last one hour (panels may run slightly longer)
4. Questions are an important part of any presentation, so please stay through the Q & A.

**Weekly Calendar.** Students in this course will be given weekly assignments and deadlines. These assignments will include writing and reporting stories, taking photos of campus activities, harvesting Ball State tweets and social media content, linking/liking/promoting and updating Cardinal Life's social media presence, and designing pages and infographics. In addition, students will be required to post weekly progress reports via blackboard's discussion board forum.

## Course Grading Scale

A	93%	C	72%
A-	90%	C-	70%
B+	88%	D+	68%
B	82%	D	62%
B-	80%	D-	60%
C+	78%	F	59% and under

## WeekAt-A-Glance.

- Complete your weekly assignment deadlines (writing, editing, photographing, promoting & designing)
- Post your Weekly Progress Report to the BB Discussion Board

**Semester Portfolio.** At the end of the semester, each student must submit a final portfolio (ppt., prezi, weebly, wordpress, etc.) highlighting/explaining the work you completed in this course.



# POLICE + THE PRESS

## NEWS 397 (section 1) — Spring 2015

### Instructor Information

Sgt. David Bell  
drbell@bsu.edu  
University Police (200 N. McKinley Ave.)  
765-285-3740

Captain Rhonda Clark  
rclark@bsu.edu  
University Police (200 N. McKinley Ave.)  
765-285-1216

Dr. Adam J. Kuban  
ajkuban@bsu.edu  
Art & Journalism Building (Office #385)  
515-231-9394<sup>1</sup>

*Twitter:* @AdamJKuban —feel free to follow me if you wish!

*Facebook:* 'Adam J. Kuban' —if we're not already connected, then let's wait until the semester ends

### *Office Hours:*

Please contact the instructors so we can arrange an appointment.

### General Course Information

This course meets every Tuesday from 6:30-9:30 p.m. in the seminar room at the University Police Department. Please notice: This is 20 minutes longer than what appears in Banner. Please plan to devote three hours each week to in-class instruction and activity. Additionally, we will meet elsewhere from time to time based on what the content dictates. We will give as much advance notice as we can so you can plan ahead—until then, you should refer to the schedule at the end of this syllabus.

This is meant to be a truly immersive course, where, according to the Ball State University website, students “gain professional experience and intangible skills such as critical thinking and working well in teams.” The overarching objective of this immersive experience is to situate students in the professional demands of a local police officer, particularly what it takes to become one and what it means to be one. As such, **you can expect a practical, hands-on course that may be physically and emotionally stressful at times.** It is from this applied setting, though, that we believe you will vastly improve your comprehension of the practices, protocols and pressures of local law enforcement. On a broader level, we hope that this course begins a trend that gradually bolsters the relationship between the police and the press.

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<sup>1</sup> Please only call me as a last resort. I do, however, check my e-mail on a regular basis.

Per university requirement, you will be asked to sign a liability waiver at the commencement of the semester.

→ Tablet App for the course — Police + The Press:

- Access the iPad App by going to the Apple Store and searching for “Police + the Press” published by Frog Baby Apps LLC.
- The publication is also available on android devices through the marketplace and Google Play under the same developer.

### **Required Materials**

No specific textbook is required. However, Sgt. Bell or Captain Clark and/or I may assign and refer to sites that pertain to current events related to the course subject—police + the press. Links to such sites will be available in Blackboard.

Additionally, an exercise(s) may accompany some of the topical areas covered. These will be distributed in class and/or available in Blackboard.

You should also invest in a storage drive with ample space to backup and retain your work, particularly for the multimedia deliverables associated with this course and indicative of immersive-learning experiences.

### **Intended Course Outcomes**

Ideally, this immersive course should (1) offer you intimate exposure to the Ball State University Police Department and its officers in an effort to (2) correct any misconceptions and (3) sensitize you to the complexities of local law enforcement.

Our primary curricular goals over the next 15 weeks are to:

- 1) Assimilate you into the officer application process, which may include completion of the initial form, fitness test, written test, and/or two (mock) interviews;
- 2) Provide you with access into officer training, which includes a visit to the Indiana Law Enforcement Academy (ILEA);
- 3) Introduce you to police jargon and day-to-day officer duties, which includes participating in two ride-alongs on different shifts — one with Ball State University PD and the other with Muncie PD (& completing related exercises);
- 4) Develop your understanding of and interaction with local law enforcement, primarily via periodic instruction, casual exchanges and reflexive exercises;
- 5) Create multimedia feature stories for an interactive publication through which other students and you can better connect with local officers OR (for criminal justice/criminology students) assist with accreditation via creation, implementation, and analysis of survey data.



### **Department Policies**

**Attendance:** This immersive course functions largely in the field with a supplemental, discussion-based seminar, i.e., the weekly class meeting. Instruction will occur as necessary, but the overarching intent is to maintain a forum where ideas and insights reign supreme so as to facilitate personal exploration and understanding.

Your contributions are vital to field experiences as well as this seminar format, so punctual attendance is required.

**Prerequisites:** News 221 as well as (ideally) News 233, 234 or 235. You also need instructor permission and an insatiable desire to engage.

**Writing Statement:** The Department of Journalism regards writing proficiency as essential to the satisfactory completion of all journalism courses. Therefore, department instructors must monitor writing performance and language proficiency in all courses. Student grades must reflect both criteria. This means you will be graded on your spelling, punctuation, and sentence structure.

**Writing Center:** The Journalism Writing Center (located in room 337 in the Art & Journalism Building) provides free one-on-one coaching for undergraduate students, including assistance with grammar and language usage, style, structure, editing and revising, clarity and creativity. Coaching also is available for students attempting the Language Usage Proficiency Exam. The Writing Center website has a variety of online resources, including interactive quizzes. Visit the site or call (285-7412) for more details.

**Learning Center:** The Learning Center (located in room 350 in North Quad) offers free tutoring in mathematics and writing. It also provides other services for students. To make an appointment or request a tutor, visit the site or call (285-1006) for more details.

**Professional-in-Residence (PiR) Requirement:** The policy requires students enrolled in at least one 3-credit-hour course to attend one P-in-R event each semester. Information about these sessions is as follows:

- Attendance cards will be distributed the first few minutes of the event.
- Cards will not be collected until the end.
- Most programs will last one hour (panels may run slightly longer).
- Questions are an important part of the presentation, so do not leave before Q&A has ended.

### **University Policies**

**Plagiarism:** Rules and repercussions that concern plagiarism and other forms of academic dishonesty will be rigidly applied in this course.

These rules specify that any work you hand in during this course must be your own unless the work results from a collaborative group effort. To further qualify the phrase “must be your own” from the prior sentence, plagiarism includes but is not limited to:

- Representing the words, ideas or data of another as your own;
- Fabricating or falsifying material from a source or citation;
- Copying the work of another student or having somebody else generate your work;
- Intentionally helping or attempting to help another student commit an act of plagiarism.

You will be asked to sign a “Student Academic Ethics Policy” agreement to acknowledge that you have received and understand department and university policies. Failure to comply with these rules can result in failure of the course and/or dismissal from the university.

Please consult me or the [Student Academic Ethics Policy](#) for more information.

***Diversity Statement:*** The Department of Journalism and Ball State University are committed to creating an awareness of diversity issues as they relate to society, to the workplace and to the classroom.

The department and the university are committed to fostering and promoting a healthy learning community. All students will be treated with respect, tolerance, and equality regardless of race, religion, ethnicity, national origin, disability, sexual orientation, gender, age, or economic status. If, for any reason, you feel discriminated against based on these differences, you should contact your professor or the department chairperson. The Office of University Compliance or the Office of Student Rights and Community Standards may be contacted if you are not satisfied with the results of meeting with your professor or the chairperson.

***Disabled Student Statement:*** If you need course adaptations or accommodations because of a disability, please contact me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

***Add/Drop or Withdrawal:*** According to Ball State University policy, registration matters and/or withdrawal from a course remains your responsibility.

Dropping or withdrawing from the course may affect your financial aid. Please visit the [Registration and Academic Progress](#) web page for additional information.

***Absences for University Activities:*** The university expects its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of orderly completion of course requirements. Such units must provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students must deliver this documentation to the instructor, preferably before the absence but in no event later than one week after the absence.

***Grade Disputes:*** A student who wishes to dispute a grade must first try to resolve the matter with me. Per university protocol, I must have your request in writing. I have five business days to respond to you, and if we ultimately cannot resolve the issue, then the student may dispute the grade—again, in writing—with the department chair. The student must provide a substantive



“supporting argument.” Please view [Section 6.7](#) of the Student Rights and Community Standards Code for supplemental information.

### **Our Expectations**

**Attendance:** As previously noted, punctual attendance is mandatory in this course in order for you to achieve the intended course outcomes.

**Excessive tardiness could also adversely affect your grade.**

Of course, dire circumstances (e.g., catastrophic, long-term illness or physical injury that results in emergency hospitalization) may happen, and if you find yourself faced with such a scenario at some point in the term, please contact us immediately. Contacting us, however, does not “save” you or excuse you from missed assignments or deadlines. **It is your responsibility to stay on track & submit all work by the deadline (or earlier).**

Please view Ball State’s [bereavement-leave policy](#) for absences outside of University-related functions.

**Use of Blackboard:** Professor Kuban will often post exercise and assignment parameters in Blackboard. You should frequently view this content management program to (1) refer to the syllabus for course policies, (2) check for announcements, and (3) review content instructions and deadlines as applicable.

**Deadlines and Repercussions:** There is a reason the word “dead” exists in “deadline.” In order to compete and excel in this industry, you must understand and appreciate the importance of predetermined deadlines. Quite simply, there are just times when you absolutely must have the product finished.

A deadline represents the absolute, final opportunity to submit the assignment.

You are welcome to submit your completed work in advance of the established deadline, but **in general, you will not receive full credit for exercises/assignments submitted after it unless we have had a prior conversation.**

**Technological/Social Etiquette:** You will be treated as a professional, and you should treat others in the same way.

Your rapport with me (as well as other professionals)—in person AND via electronic means—should remain respectful. The appropriate way to address an instructor or professional is by title: Mr., Mrs., Ms., Dr., Professor, Sergeant, Dean, President, etc. Beware: People have different preferences! Phrases or words such as “hey,” “yo,” etc. do not show appropriate respect. Additionally, when corresponding through written means, avoid any stenography or shorthand prose: “b/c,” “w/,” “thx,” “c u l8r,” “omg,” etc. In other words, your content should not read like a text message!



We will do everything possible to treat everyone equally and with respect; likewise, we ask that you extend that same courtesy to us in return.

Thus, out of courtesy and respect to me, you, and those around you, we ask that you please SILENCE all cell phones, Droids, iPods, iPads, iPhones and any other electronic devices. Moreover, please resist the urge to unconstructively use these items during class. If you must use it, then please keep it on 'vibrate' mode while in class; however, **while in the field, you must silence all technology.**

**Class Participation:** We think your constructive, respectful contributions are simply invaluable. Without your presence, including your background knowledge, questions, and personal experiences and opinions, we believe this course and its intended outcomes will become far less educational and meaningful than if you arrive fully prepared to engage.

**Feedback:** We want to know what you think about this immersive course! Specifically, we are curious to learn what resonated and what fell flat, as the course is in its experimental stage. Of course, we make no guarantees that we will instantly add, omit and/or modify anything, but we can assure you that we will consider all constructive tips and suggestions that we receive.

### Evaluation

50 points	Application Process (written, physical, interview) <ul style="list-style-type: none"> <li>Completed on T, 01/13</li> </ul>
25 points	Attendance at ILEA <ul style="list-style-type: none"> <li>ALL DAY trip on T, 02/10</li> </ul>
50 points	Presence & Participation in ride-alongs <ul style="list-style-type: none"> <li>Need to schedule 2 throughout the semester (&amp; not consecutively)</li> <li>Preferably on different shifts &amp; with different officers</li> </ul>
25 points	Exercise from ride-alongs <ul style="list-style-type: none"> <li>Completed within 48 hours of EACH ride-along</li> <li>Follow the form provided &amp; submit via Blackboard</li> </ul>
150 points	Weekly Evaluations <ul style="list-style-type: none"> <li>1 entry / week ... <u>You will earn these points only after completion of ALL evals!</u></li> <li>Follow the form provided &amp; submit via Blackboard</li> <li>Be thorough: (1) what you have learned, (2) how your perception may have changed or evolved</li> </ul>
300 points	Individual Multimedia Feature Story OR Accreditation Report <ul style="list-style-type: none"> <li>Must blend at least three different media platforms</li> <li>Consider appropriateness re: story angle(s) <ul style="list-style-type: none"> <li>Must create, implement, analyze survey</li> <li>Offer recommendations based on data for UPD</li> </ul> </li> </ul>
200 points	Blog Entry via Storify <ul style="list-style-type: none"> <li>Pick a topic connected to police + the press</li> <li>Curate content related to it &amp; submit as a Storify entry for tablet App</li> </ul>
200 points	Instructor Deliberation <ul style="list-style-type: none"> <li>Based on your punctuality, participation in class discussion &amp; activities, quality contributions to class deliverables</li> <li>Value can positively or adversely impact your grade!</li> </ul>

**Be sure you keep electronic and hard copies of all your work!**

This course will be graded on a +/- basis, and I will utilize the university grade scale shown below to calculate final grades.

		100-94%	A	93-90%	A-
89-87%	B+	86-84%	B	83-80%	B-
79-77%	C+	76-74%	C	73-70%	C-
69-67%	D+	66-64%	D	63-60%	D-

### **Evaluation Component Descriptions**

The descriptions below represent an honest effort to inform you of what you will complete in the course in order to achieve the intended course outcomes. Parameters may change as the term progresses based on class needs and/or time constraints.

***Application Process:*** We begin this on Tuesday, Jan. 6. The process encompasses almost the entire, rigorous course of events that a prospective police officer must complete in order to be considered for employment. *Wear athletic attire for the physical-fitness assessment*, and be ready to answer questions in the mock interview!

***Attendance at ILEA:*** We visit the Indiana Law Enforcement Academy on Tuesday, Feb. 10. Please *block the entire day* for this trip! While there, we will observe crucial functions of officer training such as the EVO (emergency-vehicle operation) track, the firearms range, the PT (physical training) areas, the cafeteria/barracks, and the classrooms. This is primarily a time to observe; however, you might *prepare to conduct some interviews with instructors* if time permits.

***Presence & Participation in ride-alongs:*** Just as the name denotes, ‘ride-alongs’ mean that you will accompany an officer in his/her patrol car on **at least 2 occasions** throughout the semester. NOTE: You are there to observe activity, ask questions, and build rapport with the officer...but you are not an officer; therefore, you should abstain from any police involvement that may occur during your ride-along.

***Exercise from ride-alongs:*** After EACH ride-along, you can locate this related document in Blackboard. Download it; type your reflection; submit it via Blackboard within 48 hours of your scheduled ride-along.

***Weekly Evaluations:*** You can find the respective forms for each week’s topical unit in Blackboard. You should download the appropriate document from Blackboard, type your replies—be thorough!—and submit via Blackboard no later than the following Monday.

NOTE: This is important. The points for this evaluative metric is all (150 points) or nothing (0 points), and you earn full credit from completion of ALL evaluations.



**Individual Multimedia Feature Story OR Accreditation Report:** Specifications for this evaluative metric will remain loosely defined, as appropriate media platforms will differ from one story angle to the next. You must have at least three (3) represented in your final story. Other sound news gathering and reporting standards apply, e.g., more than one source, professional visual/audio/editing technique, correct AP Style, etc. These stories become part of our interactive tablet publication. Moreover, we intend to submit this App and its contents into competition and/or professional conference venues. Therefore, anything less than 'A'-caliber work will be returned and returned again for revisions.

If you are a criminal justice/criminology student, then you will work with the instructors to assist the UPD with its accreditation, particularly via survey creation, implementation, and analysis. The officers need data from those who have had direct interaction with the police department; additionally, they desire data from the student body about its collective perceptions about the police department and its officers. You will compose a report that summarizes findings and offers recommendations—grounded by data compiled from the survey(s).

**Blog Entry via Storify:** You will need to identify and pursue a topic that pertains to the overarching premise of the course—police + the press. Examples include but are not limited to: 'excessive' police force, 'unarmed' suspects, chain of command re: communication with press, challenges associated with police/crime reporting, etc. Use Storify to create a multimedia blog that blends existing media—links, videos, social-media activity, etc. This should require research on your part! It should also incorporate sound journalistic principles; in other words, this is meant to be professional & NOT personal. Ensure that you include an effective lead, correct AP Style, appropriate transitions, statistics/figures as necessary, and so forth.

**Instructor Deliberation:** The officers who co-instruct the course—Captain Clark & Sargent Bell—and/or I plan to confer near the conclusion of the course in order to determine the magnitude and quality of your contributions to the course and its objectives. This is meant to be an opportunity to serve a community partner, or client, which in this case is the University Police Department; therefore, fulfilling just the minimum expectations—e.g., regularly attending class on time, meeting assignment deadlines, etc.—will likely earn you a 'C' in this evaluative category, or about 140-150 points, which, according to the Registrar's academic definitions, means an average performance. Fair notice: This WILL be subjectively determined, so make sure your work and contribution is above average.

### **Course Schedule**

What follows is a *tentative* schedule of content, activities and deadlines for the course. We have provided this information to merely give you an idea of the topics that will be presented and the approximate placing of material in the course.

**If you are absent, then it becomes your responsibility to obtain the day's notes and any assignment(s).**

We will make adjustments to this schedule as necessary, and we will also announce these changes to you when we meet as a class.



Week	Week of:	Anticipated Content & Action	To Do For Next Class
1	01/06  <i>AJK at Lilly Conference on College Teaching in Texas</i>	<ul style="list-style-type: none"> <li>▪ Pretest</li> <li>▪ Overview of Class               <ul style="list-style-type: none"> <li>○ Expectations                   <ul style="list-style-type: none"> <li>▪ w/Jimmy Duckham</li> </ul> </li> <li>○ Safety concerns</li> <li>○ Liability waivers</li> </ul> </li> <li>▪ Personal / Property search               <ul style="list-style-type: none"> <li>○ Officer safety</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Review material for upcoming written test</li> <li>2. Complete written application (<i>hard copy</i>)</li> <li>3. Complete eval (<i>online</i>)</li> <li>4. Determine story angle(s) OR Consult officers about metrics for survey</li> <li>5. Submit Storify blog topic via Blackboard</li> <li>6. Schedule 2 'ride-alongs'</li> </ol>
2	01/13  (wear athletic attire)	<ul style="list-style-type: none"> <li>▪ Hiring Process               <ul style="list-style-type: none"> <li>○ Application</li> <li>○ Fitness assessment</li> <li>○ Standardized test</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Determine story angle(s) OR Consult officers about metrics for survey</li> <li>3. Schedule 2 'ride-alongs'</li> </ol>
3	01/20	<ul style="list-style-type: none"> <li>▪ Hiring Process               <ul style="list-style-type: none"> <li>○ Test results</li> <li>○ Mock interviews</li> </ul> </li> <li>▪ Feature Story Discussion &amp;</li> <li>▪ Survey Development for App               <ul style="list-style-type: none"> <li>○ Large-scale outcomes</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
4	01/27  <i>AJK at Indiana Police Chiefs' Conference?</i>	<ul style="list-style-type: none"> <li>▪ Sexual Assault</li> <li>▪ Domestic Disturbances               <ul style="list-style-type: none"> <li>○ Student scenarios</li> </ul> </li> <li>▪ Victims' Assistance               <ul style="list-style-type: none"> <li>○ w/Allison Wynbissinger</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> <li>4. <u>Conference abstract (Jour Interactive) due Jan. 30</u></li> </ol>
5	02/03	<ul style="list-style-type: none"> <li>▪ Patrols / Ride-Alongs               <ul style="list-style-type: none"> <li>○ Mock traffic stops                   <ul style="list-style-type: none"> <li>▪ 2-3 groups</li> </ul> </li> <li>○ SFST</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
6	02/10	<ul style="list-style-type: none"> <li>▪ ALL DAY field trip to ILEA               <ul style="list-style-type: none"> <li>○ Breakout session(s)</li> <li>○ EVO track</li> <li>○ Firearms range</li> <li>○ Cafeteria &amp; barracks</li> <li>○ Situated learning</li> </ul> </li> <li>▪ Police &amp; Press rapport</li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>

7	02/17	<ul style="list-style-type: none"> <li>▪ K-9 Demo &amp; Detection               <ul style="list-style-type: none"> <li>○ w/pup</li> </ul> </li> <li>▪ Police &amp; Professional Journalist               <ul style="list-style-type: none"> <li>○ w/Andrew Walker</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
8	02/24	<ul style="list-style-type: none"> <li>▪ Drugs &amp; Paraphernalia               <ul style="list-style-type: none"> <li>○ Undercover ops</li> <li>○ Surveillance</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
--	03/03	NO CLASS — SPRING BREAK	<ol style="list-style-type: none"> <li>1. Story/Survey progress</li> <li>2. REMINDER: ride-along, Storify blog ...</li> </ol>
9	03/10	<ul style="list-style-type: none"> <li>▪ Police the police               <ul style="list-style-type: none"> <li>○ WE TEACH!                   <ul style="list-style-type: none"> <li>▪ Break into small teams (2 students + 1 officer)</li> <li>▪ Questions...</li> <li>▪ Discussions...</li> </ul> </li> </ul> </li> <li>▪ Debrief               <ul style="list-style-type: none"> <li>○ Story/Survey updates</li> <li>○ Large-scale products</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
10	03/17  (bring your own cameras to assist)	<ul style="list-style-type: none"> <li>▪ Forensics / Crime Scenes               <ul style="list-style-type: none"> <li>○ Security</li> <li>○ Processing                   <ul style="list-style-type: none"> <li>▪ 3 scenarios</li> </ul> </li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
11	03/24  (wear athletic attire)	<ul style="list-style-type: none"> <li>▪ Less-Lethal Options               <ul style="list-style-type: none"> <li>○ Use of force</li> <li>○ Physical tactics</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
12	03/31	<ul style="list-style-type: none"> <li>▪ EVO — Vehicle Dynamics               <ul style="list-style-type: none"> <li>○ Liability</li> <li>○ Limitations</li> <li>○ Driving course                   <ul style="list-style-type: none"> <li>▪ 4 cars</li> </ul> </li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> <li>3. REMINDER: ride-along, Storify blog ...</li> </ol>
13	04/07	<ul style="list-style-type: none"> <li>▪ Firearms ... part I               <ul style="list-style-type: none"> <li>○ Nomenclature</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Complete eval (<i>online</i>)</li> <li>2. Story/Survey progress</li> </ol>

	<b>(NOTE: You must attend this class in order to shoot next week!)</b>	<ul style="list-style-type: none"> <li>○ Care &amp; safety <ul style="list-style-type: none"> <li>▪ Storage/carry</li> </ul> </li> <li>○ Use of force</li> <li>○ Shooting fundamentals</li> <li>▪ Police v. Public Perception</li> </ul>	3. REMINDER: ride-along, Storify blog ...
14	<b>04/14</b>  <i>AJK at BEA Conference in Nevada</i>	<ul style="list-style-type: none"> <li>▪ Firearms ... part II <ul style="list-style-type: none"> <li>○ At the range!</li> </ul> </li> </ul>	1. Complete eval ( <i>online</i> ) 2. Story/Survey progress 3. REMINDER: ride-along, Storify blog ...
15	<b>04/21</b>  <b>(04/21 — BBC Showcase, 4-6 PM, Student Center)</b>	<ul style="list-style-type: none"> <li>▪ Field Trip to Delaware County Jail <ul style="list-style-type: none"> <li>○ Holding</li> <li>○ Incarceration</li> <li>○ Difference between UPD &amp; Corrections</li> </ul> </li> </ul>	1. Complete eval ( <i>online</i> ) 2. FINISH stories/survey
16	<b>04/28</b>	<ul style="list-style-type: none"> <li>▪ Applied ethics <ul style="list-style-type: none"> <li>○ Case study(ies)</li> <li>○ COPS <ul style="list-style-type: none"> <li>▪ w/Molly Winters</li> </ul> </li> </ul> </li> <li>▪ Police &amp; Press rapport <ul style="list-style-type: none"> <li>○ Posttest</li> <li>○ Debrief semester</li> </ul> </li> </ul>	1. Polish interactive multimedia publication

### **Instructor Research Statement**

Dr. Adam J. Kuban plans to conduct case-study research in the form of a pretest & posttest to discover and analyze your knowledge of information databases. Your participation will have absolutely NO impact on your overall grade in the course. This research is for academic purposes, and your anonymous responses will be kept confidential. We may contact you near the conclusion of the semester to see if you would participate in a focus group to compare data compiled from the tests.



**NEWS 397 1 & NEWS 397 2 & JOUR 299X 1**  
**BSU Journalism at the Fair Immersive-Learning Project**  
**Summer 2015**  
**Meeting online May 11-Aug. 6, in Indianapolis Aug. 7-23**

**Instructor Information**

Colleen Steffen (directing)  
Email: [cmsteffen@bsu.edu](mailto:cmsteffen@bsu.edu)  
Cell: 765-212-0634  
Office: AJ 242 (please make an appointment)

Ryan Sparrow (assisting)  
Email: [rjsparrow@bsu.edu](mailto:rjsparrow@bsu.edu)  
Cell: 765-212-1300  
Office: AJ 350 (please make an appointment)

**Course Description**

BSU Journalism at the Fair will assemble a fully operational multimedia newsroom to cover the Indiana State Fair. Students will create journalistic products with a features emphasis for a dedicated website and other platforms, including publication by professional partners. Though varying widely, all materials produced will seek to address the question: What does the fair have to say about Hoosiers as we were, as we are, and as we hope to be?

**Learning Outcomes**

In this course, students will:

- Experience the pressures and exhilarations of real-world event coverage.
- Produce a body of work of a professional caliber.
- Demonstrate growth in their skills and professionalism.
- Accomplish a set of individual goals, to be determined.

**Attendance Policy**

Prep work prior to the fair will be dictated by the student's assigned role and vary widely, but will be accomplished on the student's own time and in their own space. In other words, there will be no scheduled in-person class meetings May 11-Aug. 6. However, all students will be expected to make progress on certain goals and make themselves readily available on Blackboard, on a Facebook or other working group, and for virtual meet-ups. Failure to communicate during the pre-fair planning stage will result in dismissal from the class.

Each student will be entitled to four scheduled days off during the fair itself, pending approval by the instructors, but students should expect long days of work Aug. 7-23. Missing two or more assigned shifts will result in automatic failure of the course.

As in all immersive-learning projects, students will find their level of satisfaction with the experience directly corresponds with their level of commitment.

**Assignments**

Each person will have a specific role and set of expectations depending on the team to which they are assigned.

Writers will produce a minimum of eight pieces, including at least one feature following a subject over a course of time, one profile, one event story, and one fly-on-the-wall.

Copy editors and web designers will work closely with team leaders and instructors to ensure quality control and access to the public for student work.

Photographers will complete a minimum of 10 assignments, including at least one photo essay and one series of portraits.

Fine/graphic artists will produce a minimum of eight pieces to be determined.

Videographers/broadcasters will produce a minimum of five pieces to be determined.

The PR team will create the group's brand and social-media presence, as well as partnerships with professional media outlets, promotion of the BSU at the Fair group itself. Group bonding opportunities and post-fair exhibits/speaking engagements also fall on this team.

Other duties will be as assigned. Please note: This outline offers a starting point and is subject to negotiation and change. **Each member of BSU at the Fair will write his/her own addendum to this syllabus, due JULY 15**, refining theses statements and detailing individual goals and plans for both before and during the fair, which will be approved by the instructors.

### **Grading Policies**

Students' final grades will be based on three parts:

1. Pre-fair planning, course engagement and general professionalism before/during/after fair.
2. Work produced.
3. Growth in skills and/or professionalism.

Students understand that an "incomplete" will be awarded at the end of the second summer session, due to the timing of the fair. Final grades will be awarded after the fair is over, as soon as possible in the fall semester.

### **Portfolio**

Students are encouraged to keep both digital files and hard copies of all classroom projects, assignments and published work for a professional portfolio.

### **Department Writing Statement**

The Department of Journalism regards writing proficiency as essential to the satisfactory completion of all journalism courses. Therefore, department instructors must monitor writing performance and language usage proficiency in all journalism courses. Student grades must reflect both criteria. This means you will be graded on your spelling, punctuation and sentence structure.

### **Journalism Writing Center**

The Journalism Writing Center (JWC), AJ 337 (285-7412), provides free one-on-one coaching for undergraduate and graduate students, including assistance with grammar and language usage, style, structure, editing and revising, clarity and creativity. Coaching is also available for students attempting the Language Usage Proficiency Exam (LUPE). The JWC Web site has a variety of online resources, including interactive quizzes. Visit the site at: <http://jdwritingctr.iweb.bsu.edu>. Or to make an appointment, go to: [ballstate.mywconline.com](http://ballstate.mywconline.com).

### **Language Use Proficiency Examination: JOURN 101 Students**

JOUR 101 students must successfully complete the 100-question departmental language usage



proficiency examination (LUPE) as a prerequisite for entry into subsequent courses (e.g., JOUR 104, NEWS 120, 121 or 122). The minimum passing score is 70 percent. Mandatory (group) testing of students will be administered by a Journalism Writing Center (JWC) coach, using hard copies and Scantrons, in out-of-class testing sessions within the first month of the start of fall and spring semester classes. Student registration for these testing sessions will be conducted in JOUR 101 classes by the JWC coach the week before testing begins. A student ID will be required for admittance to the initial LUPE (group) testing session. Those students who fail their first hard-copy attempt will be responsible for taking subsequent LUPE tests via the **InQsit Lab** (RB 134) during the remaining **four consecutive weeks** of testing. Only ONE test per student per week will be permitted. Successful completion of this examination does not satisfy the University Core Curriculum Writing Competency Examination requirement.

#### **ADA & Disability Accommodation Statement**

If you will need course adaptations or accommodations in this class because of a disability, reasonable prior notice needs to be given to me. In order to establish the existence of a disability and/or request reasonable accommodation for this class, you should contact the Center for Disabled Student Development at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

If you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. See office hours, above.

#### **Diversity Statement**

The Department of Journalism is committed to creating an awareness of diversity issues as they relate to the society, to the workplace and to the classroom.

The department and the university are committed to fostering and promoting a healthy learning community. All students will be treated with respect, tolerance, and equality regardless of race, religion, ethnicity, national origin, disability, sexual orientation, gender, age, or economic status. If, for any reason, you feel discriminated against based on these differences, you should contact your professor or the department chairperson. The Office of University Compliance or the Office of Student Rights and Community Standards may be contacted if you are not satisfied with the results of meeting with your professor or the chairperson.

#### **Student Rights Links**

It is your responsibility to be familiar with your rights and responsibilities as a BSU student. Please visit the following sites for relevant information:

[www.bsu.edu/studentcode](http://www.bsu.edu/studentcode): Code of Student Rights & Responsibilities.

[www.bsu.edu/studentrights/academicethics](http://www.bsu.edu/studentrights/academicethics): Ball State's policy on academic dishonesty. The policy includes implementation and appeal procedures.

[www.bsu.edu/studentrights/gradeappeal](http://www.bsu.edu/studentrights/gradeappeal): Ball State's policy and procedures for appealing final grades.

[www.bsu.edu/studentrights/bereavement](http://www.bsu.edu/studentrights/bereavement): Ball State's bereavement leave policy for students including procedures for students to appeal a faculty member's decision.

#### **Disclaimer**

This syllabus is an honest effort to let students know what to expect in this class. It is, however,



subject to change.

**Finally, a Word About Immersive Learning**

In my experience, students' main complaint with this kind of immersive-learning experience is that it feels "disorganized." Plans change, and change again, and fall through, and prove futile, and students find themselves making decisions and judgments they often are used to leaving to instructors, having to produce A+ work despite a lack of perfect conditions or even a 1-2-3 grading rubric.

In this way it is a great taste of life in a real newsroom.

What will you make? How will you make it? Immersive learning means it's largely up to you, as long as it's good! So it's a mistake (and missing the point) to equate your having to be resourceful—to come up with your own goals, plans and solutions to problems—with a lack of course organization. The beauty of immersive learning is that you get out exactly what you put in.

We'll have two hard weeks at the fair—long, hot days, more back-and-forth editing than perhaps you've ever had, some tough collaborations maybe—who knows? But I predict you'll also produce the best material of your career so far and know for sure whether or not you accepted the right calling.

Problems, questions, comments, whatever—DO NOT HESITATE TO CONTACT US at any time. Ryan and I are looking forward to a productive mentoring relationship with each of you and an awesome summer—oh, and a lot of elephant ears.

—Colleen

**ENG 369 Undergraduate Teaching Assistant for *Rethinking Children's Literature***  
**Student: Sophie Gordon, Fall 2015**

**Contact Information:**

Darolyn "Lyn" Jones, Ed. D.

Assistant Professor, Department of English

Office: RB#335

Office Phone: #765-285-8410

Personal Cell Phone: #317.697.4843 (No calls after 9 p.m. and no texts at any time, please.)

Email: [ljones2@bsu.edu](mailto:ljones2@bsu.edu)

Office Hours: Mondays, Wednesdays, and Fridays between 12:00 a.m. to 2:00 p.m., or I am happy to meet with you by appointment.

**Course Description—ENG369**

Supervised work experience appropriate for English majors and minors, including writing and research. Assignments may be part-time or full-time, paid or unpaid, for one or more semesters in approved businesses or organizations. Prerequisite: junior standing, permission of the internship coordinator or department chairperson. A total of 12 hours of credit may be earned, but only 3 hours may count as credit in an English major or minor.

\*Assist with Edit, Design, Management, and Marketing of the Digital Magazine, *Rethinking Children's Literature*

**Attendance:**

You will be required to meet with Dr. Jones once a week, field responses to emails from writers, artists, guest columnists, research and present new feature topics and themes for upcoming issues, prepare submission calls, edit content, create graphics for new content, and solicit educational organizations and other institutions with press releases regarding themed pieces relevant for their audiences. You will also be required to meet as required with the iStudio student and advisor to learn how to upload and prepare materials for the Adobe Content Reviewer File. This is typically a weekly meeting, but may be more near deadlines.

**Please note:**

- **You must be in attendance at all meetings and meet all deadlines to receive credit for any work due so if you are absent, it is a zero.**
- **I also reserve the right to fail a student who misses 20% of the class meetings.**

**Course Adaptations:**

If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment to share that information with me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in



that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293.

**Student Academic Ethics Policy:**

Honesty, trust, and personal responsibility are fundamental attributes of the University community. Academic dishonesty by a student will not be tolerated, for it threatens the foundation of an institution dedicated to the pursuit of knowledge. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity.

Academic dishonesty includes, but is not limited to the following:

- Violations of procedures, which protect the integrity of a quiz, examination, or similar evaluation.
- Plagiarism or violations of procedures prescribed to protect the integrity of an assignment.
- Cooperating with another person in academic dishonesty, either directly or indirectly as an intermediary agent or broker.
- Knowingly destroying or altering another student's work whether in written form, computer files, art work, or other format.
- Aiding, abetting, or attempting to commit an act or action which would constitute academic dishonesty.

**Email, Dropbox, and Phone Communications:**

Please check your BSU email **daily**. If someone we are in contact with regarding the magazine has a question for you, you need to be available and if weather prevents us from meeting or I have an emergency of my own and cannot attend class, this is how I will communicate that to you—through your BSU email. I only answer emails from bsu or gmail accounts so please use one of those systems. As well, know that I too check my BSU email daily. If you are out of town or unable to answer email for a short amount of time, then please make sure you put an out of town email response using Outlook's email features.

I will be either providing you books and sending you PDF readings that will help provide a foundation for our next edition. And, we will share a Dropbox folder and files for editing purposes.

I do provide you with my personal cell phone number and you are welcome to call me with questions, concerns, or if you have an emergency that prevents you from attending class. Please do not call me after 8:30 p.m. and no texts, please.

**What's due? Emails:**

In addition to the Course Schedule, after every meeting/class session, you can also expect a "What's due?" email from me where I again will clarify what is due for the next editing session. As well, as we approach mid-term, I will give you a heads-up on what is coming



each week so you can work or plan ahead. Check your BSU email daily so you can read these. I would recommend you create a folder using your email tools titled *Rethinking* or Magazine so you can archive these and look them up by date as needed to clarify any work due.

### **Assignments:**

Generally:

You will be responsible for working with me to create, select, prepare, and edit material for the magazine. As well, you will be responsible for creating any new content required for the website. You will be facilitating conversations with writers, artists, and guest columnists. And you will be designing and delivering new graphic content for the magazine. You will create a final piece for your graphic design portfolio complete with reflective essay with ideas and strategies for what you learned during this semester.

Detailed assignment sheets will be given for each required piece.

1. Monitor and facilitate the *Rethinking* Facebook and Twitter posts. I expect to see your voice weekly as part of the discussion. (2 points per week per required minimal posting)  
30 points

2. Annotations: Completed research, readings and annotations for new upcoming topic of the next edition of the magazine.  
50 points (Annotated bib notes and written recommendations)

3. Learning Journal (LJ): The entries (due every three weeks) should include a discussion of your thoughts and reactions to learning you have discovered in your new role as an editor and designer of a digital magazine. Questions may change every three weeks based around topics we are discussing and exploring but generally, they will include modifications of the questions below. You will email these directly to me.  
25 points for each entry.

1. What readings, research, annotations, or discussions these past three weeks have merit (value, worthy of praise and respect, examples of excellence) for me? Which ones do not? Why and why not?
2. How does the researching, readings, annotations, or discussions these past three weeks supported the mission of the magazine, of rethinking social and educational justice for students? How could this work be modified into other creative pathways in the world of graphic design or publishing?
3. WOW! \_\_\_\_\_ was the highest emotional moment in my learning engagements these past two weeks because...UGH! \_\_\_\_\_ was the lowest emotional moment in my learning engagements these past three weeks because...
4. Of everything I did these past three weeks, I would have done \_\_\_\_\_ differently and this is why.

5. Read two new children's literature text related to our topics of social and educational justice. List the titles and tell me...What did you discover about the art, the text, the message?
4. Design and delivery of second edition of magazine with all graphics and content loaded and working and accessible.  
100 points for each design and delivery (attendance with me and iStudio, maintaining contact with writers and artists including permissions, and editing content)
5. Blog Post: You will write, post, and record your own vlog speaking to your experience in the design and delivery. This will appear either in the 2<sup>nd</sup> or 3<sup>rd</sup> edition.  
50 points (350-500 words, captioned, and video recorded in our studio)
6. Portfolio and Final Reflective Essay: Finally, you will add a series of pieces to your professional portfolio and complete a personal reflective essay regarding your work this semester as part of an editing and publishing team..  
75 points

#### **Revisions:**

It is my goal that you do well. You may revise your LJ's, annotations, content you deliver, your final written essay. Only work turned in on time may be revised. Revisions are due within one week of return and you should return your original document in with your revisions. You can revise an assignment as many times as you like until the last week of classes. Whether or not you revise is your choice. Remember that this process will make you a stronger learner.

#### **Grading Scale:**

The following grading scale will be used to calculate your final grade in this course.

93.0 - 100 %	A
90.0 - 92.9 %	A-
87.0 - 89.9 %	B+
83.0 - 86.9 %	B
80.0 - 82.9 %	B-
77.0 - 79.9 %	C+
73.0 - 76.9 %	C
70.0 - 72.9 %	C-
67.0 - 69.9 %	D+
63.0 - 66.9 %	D
60.0 - 62.9 %	D-
0.0 - 59.9 %	F

#### **Axioms or Truths that are the foundation of this course:**

- We have each come to this magazine the perspective of a literate and engaged citizen with an interest in designing and delivering a quality product that will



continue to engage literate citizens

- Socio cultural differences, childhood constructed identity, children's developmental milestones, and educational purpose impact the selection and interpretation of children's literature and delivery of content
- We can situate and use children's literature as a way to raise social consciousness to help students read not just the word, but the world and construct a new identity
- Digital Literacy and multimodal presentation is a critical goal in engaging 21<sup>st</sup> century literacy learners
- Reflection, dialogue, interaction, and collaboration will provide us with the best design practices

### **What is worthy of enduring understanding for you in this course?**

In *Understanding by Design*, authors Grant Wiggins and Jay McTighe outline a backward design process of creating learning experiences. They recommend that educators first examine what is worthy of enduring understanding. They have a visual of three circles. In the outer most circle is what is worth being familiar with, in the middle circle is what is important to know and do, and in the third circle which is encompassed by both of the other circles is enduring understanding. They encourage educators to build all curriculum and learning experiences around what we want our learners to always know—**enduring understanding**.

### **What does it mean to understand?**

Wiggins and McTighe define understanding as:

- Explanation — constructing theories and their supporting ideas, to answer what, why, and how
- Interpretation — making meaning of events, stories, and translations
- Application — applying knowledge to new situations and diverse contexts
- Perspective — understanding other points of view, developing critical thinking and positioning
- Empathy — transitioning to someone else's perspective (walking in someone else's shoes or being able to even step in their shoes)
- Self Knowledge — Metacognition--thinking about your thinking

*The three questions that will guide what is worthy of enduring understanding for you in this course are outlined below:*

**What do you know?** Thinking about our own and our future student's socio cultural constructed values, beliefs, background knowledge and how that shapes literacy practices and the interpretation of text

**Where do you know it?** Thinking about where in the text and in our students we find the



answers that respond to or answer or reflect the questions we pose about the world and society both in and out of the text

**How would you design and deliver it?** Thinking about how we can turn our newly constructed identity and learning in this course and translate that into a better magazine

**Week 1:**

Meet and discuss syllabus

Read through the current magazine as well as press releases and web site

Read former course schedule and syllabus of the course; read any 5 of the exemplary books on the reading list that have students rethinking and complete the art and story connection questions

**Weeks 2 and 3:**

Begin reading through submissions and generating reactions and editing comments

Meet 2 to 3 times to exchange ideas for next pieces to be submitted

Post to FB twice to begin to create buzz

LJ due end of week 3 Sunday at midnight

**Weeks 4-6**

Get new material designed and uploaded with iStudio as a draft

Post to FB

LJ due at end of week 3 by Sunday at midnight

**Week 7 and 8:**

We go through material again to make sure images and text are in place

Meet with iStudio and launch new app

Create a list of organizations and institutions; craft emails that can be modified, blast out the release and invitations

Update website

Post to FB

**Week 9:**

Continue to send emails

Meet to share responses

Check in with iStudio on hits

Post to FB

LJ due end of week 3 Sunday at midnight

**Weeks 10 and 11:**

Begin research for next edition's theme and content

Meet to discuss progress

Continue facilitating press release communications

Post to FB

**Week 12:**

Meet and present research draft and refine  
Begin working on blog post  
Continue to facilitate emails regarding edition 2

Post to FB  
LJ due at end of week 12 Sunday at midnight

**Week 13:**

Meet and present final research for next edition  
Write call for submissions for edition 3 to solicit material  
Continue to facilitate emails regarding edition 2  
Present blog draft

**Week 14:**

Record vlog  
Send out call for submissions  
Continue to facilitate emails regarding edition 2

**Week 15:**

Manage new submission call emails  
Begin work on final portfolio and essay  
Continue to facilitate emails regarding edition 2  
Post to FB

**Week 16:**

Present final portfolio and essay  
Post to FB

**Ball Brothers Foundation Immersive Learning Meth Project**

**FALL 2016**

*NEWS 397, NEWS 418, JOURN 413, JOURN 495 TCOM 334, TCOM 497, TCOM 670, TCOM 487*

**Class meeting times**

10-10:50 a.m. M-W-F unless otherwise designated (additional class time may be required)

**Meeting location**

Art & Journalism 353

**Instructor Information**

Juli Metzger, coordinator

Unified Media Lab

Office: AJ 278D

Office hours: TR - 1:30-3:30 p.m.

Walks-in welcome

Office - 765-285-6985

Mobile - 765-729-1391

E-mail: [julimetzger@bsu.edu](mailto:julimetzger@bsu.edu)

@julimetzger

**Instructor Information**

Terry Heifetz

LB 228 or LB 128M Indiana Public Radio

Office hours: M 1-2 p.m., W 2-3 p.m.

Walk-ins welcome

Office - 765-285-4002

Home - 765-287-1343 (before 10 p.m. please!)

Mobile - 317-658-8671

E-mail: [tjheifetz@bsu.edu](mailto:tjheifetz@bsu.edu)

**Office of Entrepreneurial Learning:**

Kelli Huth | **Office:** CA 104

**Office Hours:** By Appointment

**Contact: Cell Phone:** 765.285.4068

**Email:** [kjhuth@bsu.edu](mailto:kjhuth@bsu.edu)



### **Course description**

The "Meth Project" class is a unique cross-departmental, course-blended, multimedia experience, sponsored by Ball State University's Office of Immersive Learning, and supported by the Ball Brothers Foundation, which is dedicated to improving the quality of life in Muncie, Delaware County and East Central Indiana.

Students in this immersive learning class will research, report, write, shoot and produce multimedia stories about the meth crisis in Delaware County. Don't expect traditional news coverage. This is advocacy journalism, a style of reporting that intentionally and transparently takes a point of view, shedding the longstanding belief that objectivity is *required* to produce excellent journalism. Often employed for social causes, this genre typically dives into a single, niche topic and looks for solutions. All content is intended to be factual and backed up with multiple sources. For examples, look to [Frontline](#), [News Deeply](#) or [Circle of Blue](#). These outlets tell stories using high-quality video, audio, graphics, and text. We will dig into the causes of the crisis, prevention, education and potential solutions.

Students are expected to spend about **20 hours** a week (outside of class) in content creation - reporting, researching, writing, or in video taping and editing and production work. You'll work closely with instructors to ensure you're on point and making daily progress.

There will be at least one news meeting per week in which students will be expected to give verbal updates on work progress and outline next steps. Some assignments may be done in teams. Students are required to work independently and in groups and to meet specific deadlines throughout the course.

### **Learning Outcomes**

Students may receive credit in select core classes including JOURN 413, JOURN 495, NEWS 397, NEWS 418, TCOM 497, TCOM 334 and TCOM 487 and TCOM 670. NEWS students receive 7 credit hours; TCOM production students receive 6 credits.

### **Core Values and Competencies (JOUR 413)**

The journalism department identifies JOUR 413 as substantially aligning with the following Core Values and Competencies, defined by the Accrediting Council for Education in Journalism and Mass Communication:

- Understand and apply the principles and laws of freedom of speech and press in the United States.
- Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity.
- Think critically.
- Think creatively and independently.
- Conduct research and evaluate information by methods appropriate to the communications professions in which they work.
- Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve.
- Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.
- Apply basic numerical and statistical concepts.
- Apply tools and technologies appropriate for the communications professions in which they work.

### **Core Values and Competencies (NEWS 418)**

The journalism department identifies NEWS 418 as substantially aligning with the following Core Values and Competencies, defined by the Accrediting Council for Education in Journalism and Mass Communication:

- Understand concepts and apply theories in the use and presentation of images and information.
- Think critically.
- Conduct research and evaluate information by methods appropriate to the communications professions in which they work.
- Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.

After successfully completing this immersive learning project, students will be able to:

- Prepare for and cover an in-depth, enterprising assignment.
- Focus on a specific topic and dive deeply into all aspects of the subject.
- Understand advocacy journalism and how it is deployed
- Understand how to embed in a community and develop sources
- Create multimedia, cross platform products using materials gathered during the immersion experience.
- Some students will focus on photography or video production work; some will be assigned print and digital design and web development (depends upon the student's core focus)
- Some students will focus on writing, word editing or social media development (depends upon the student's core focus)
- Develop professional production skill sets related to media creation, storytelling and technical filmmaking and storytelling.
- Develop professional "soft skills" including interpersonal communication, conflict resolution, critical thinking, problem solving, task management, personnel management and professional communication strategies.

In this class, based on your skillset, you'll be assigned to these kinds of roles:

- Reporter/writer
- Videographer/cinematographer
- Video editor
- Website developer
- Director/asst. director
- Producer
- Print designer
- Researcher
- Fact checker
- Public relations/marketing/branding

### **ATTENDANCE POLICY:**

Attendance is mandatory for each class meeting, project meeting, team meeting, production



meeting, and on ALL TEAM PRODUCTION SHOOTS without exception. If you find yourself in a circumstance that requires missing a class or a production date, please let your instructor know prior to the class so arrangements might be made. **One missed production date, team meeting, or class meeting without extenuating circumstances, will result in an automatic failure of the course.**

#### **PROFESSIONALS IN RESIDENCE (For NEWS 397 / NEWS 418 / JOUR 413 students)**

All students enrolled in at least one on-campus full-term Journalism course are required to attend at least one Professional-in-Residence event each semester. These events provide you an opportunity to connect classroom instruction with current professional practices. Attendance will be taken electronically so you must bring your BSU ID card. Attendance will be recorded at the door prior to the event and during the first few minutes of the presentation. Event attendance lists are shared with Journalism instructors. Late arrival or early departure can mean your deletion from the attendance list. Instructor will deduct 20 points from the course attendance points if missed.

#### **COURSE ADAPTATIONS OR ACCOMMODATIONS:**

If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with your instructor, or if you need special arrangements in case the building must be evacuated, please make an appointment with your instructor as soon as possible.

#### **POTENTIAL COURSE ADAPTATIONS:**

This is an immersive course, meaning that as with all productions, changes will take place constantly. You **MUST** check your BSU email multiple times a day and respond accordingly. Please be available by phone and text as your project director requires. It is absolutely essential for you to stay in contact with all project directors, faculty advisors, community partners, and campus personnel. Failure to do so will result in a diminished grade.

#### **STATEMENT OF DIVERSITY:**

The Department of Telecommunications and Department of Journalism is committed to creating an awareness of diversity issues as they relate to the society, to the workplace and to the classroom. The university is committed to fostering and promoting a healthy learning community. All students will be treated with respect, tolerance, and equality regardless of race, religion, ethnicity, national origin, disability, sexual orientation, gender, age, or economic status. If, for any reason, you feel discriminated against based on these differences, you should contact your professor or the department chairperson. The Office of University Compliance or the Office of Student Rights and Community Standards may be contacted if you are not satisfied with the results of meeting with your professor or the chairperson.

In addition, no student may consume alcohol during any on or off-campus assignment during this project. Any student caught drinking during any aspect of this project will receive an automatic 'F' for the course and the case will be turned over to Ball State University's Student Affairs office. Drugs, not prescribed by a doctor, are not allowed and are illegal. Any student caught doing drugs during any aspect of this project will receive an automatic 'F' for the course and the matter will be turned over to Ball State University's Student Affairs office.

#### **WORK ETHIC EXPECTATIONS:**



You are expected to complete all work as assigned, solve problems constructively, work with clients, instructors, immersive learning staff, and teammates to complete all tasks as outlined. Mistakes will happen. When a mistake is made, simply work to rectify it. Students failing to modify behavior, who consistently fail to fulfill their assigned tasks, continually cause unnecessary drama, fail to respond adequately and timely to requests and communication, and/or are difficult to work with, will be removed immediately from the project. **You must sign the personnel contract (see addendum), if you wish to be a part of this course.**

Deliverables include:

- Website with interactive graphics, video, audio, galleries; this is the central repository for all content. Build content weekly.
- 30-minute documentary that covers the meth and its affects on Muncie and Delaware County
- Radio series for IPR (and statewide distribution) **Total 5**
- Podcasts - a series of audio interviews focusing on the voices of meth in Delaware County. **Total 6**
- Printed collateral/magazine/tabloid (perhaps inserted in DN) - 24-36 pages.
- Web videos - 3-10 minutes highlighting interviews. **6 total**
- Photography - weekly gallery of photos posted to the website
- Build, maintain relevant social media channels (i.e. Snapchat, FB, Twitter)

Work will be submitted to <http://www.bsudaily.com>, Indiana Public Broadcasting (WIPB and possible statewide distribution) and to a select group of professional news outlets across the state.

#### **Required materials**

- "The AP Stylebook," most recent edition.
- Additional readings will be posted in the Course Content section of Blackboard.
- Each student is strongly advised to have a digital audio recorder.

#### **Travel Procedures**

Before going to a story location out of the county, the university requires advance travel authorization. You'll work directly with your instructors should out-of-county travel be necessary.

#### **Assessment/Grades**

You will be assessed on the following. A total of 1,000 points is available. Each student will evaluate him/herself, each of their respective teammates and the instructors will assess each student based on the following criteria.

##### **A. Self-evaluation rubric - 240 points**

This is your personal assessment of your progress.

##### **B. Peer evaluation - 240 points**

All peer evaluation points are added together and divided by the total number of people who evaluated you. If some team members did not feel they worked with you enough to judge your performance, their totals are not factored in. For example, if 10 people evaluated

your work with the following totals: 200, 200, 240, 220, 180, 150, and 200, 220, 190, 200. The total points would be  $2,000/10 = 200$ . Your score would be 200 out of 240 total or a "B" for peer evaluation. All peer comments will be given to you, anonymously and unedited, on your final evaluation form.

**C. Instructor evaluation - 240 points**

The instructor will evaluate you on the same six criteria as you evaluate yourself and your peers: punctuality/availability, professionalism, interpersonal communication, problem solving, technical/written/research skills, and overall attitude. All instructor comments will be given to you on your final evaluation form.

**D. Technical assessment - 280 points**

Each project will be evaluated for its technical and aesthetic qualities and for its ability to match what the client intended.

**E. Weekly updates - mandatory**

One student in each group MUST submit by 11 p.m. EVERY Sunday, a weekly update for their team. This update should discuss what was accomplished in the last week, what the plan is for the coming week, goals, successes and setbacks. Each missed update results in a dropped letter grade.

**F. Technical/Aesthetic assessment (entire project): 280 Points Total**

Points are assigned for the entire project and are shared by each team member. All videos will be evaluated using the criteria below. If the project receives 280/280 points, each team member receives 280 points.

280 Points:	Professional level, no mistakes or errors in final material, controlled aesthetic, meets clients expectations.
266 Points:	Professional level, minor mistakes or errors in final material, aesthetic lacking cohesion, mostly meets clients expectations.
252 Points:	Above average 'student level', minor mistakes or errors in final material, attention to aesthetic, client not entirely happy with the final project(s).
238 Points:	Above average 'student level', significant mistakes or errors in final material, aesthetic lacking cohesion, client not entirely happy with the final project(s).
224 Points:	Average overall quality. Significant mistakes, or lack of attention. Work showed inadequate attention to aesthetics. Client dissatisfied with final project/did not meet final expectations.
210 Points:	Average overall quality. Work had significant mistakes or showed a lack of attention. Work showed poor attention to aesthetics. Client dissatisfied with final project/did not meet final expectations.
196 Points:	Below average overall quality. Major mistakes. Doesn't know, or understand aesthetics. Client dissatisfied with final project/did not meet final expectations.



182 Points: Below average overall quality. Major mistakes. Doesn't know, or understand aesthetics. Client dissatisfied with final project/did not meet final expectations.

168 Points: Numerous, unfixable mistakes. Final project not delivered.

0-167 Points: Probably best to consider a different profession.

**Completion of each multimedia project is not when the project is turned in; completion is when the instructors deem the project completed.** What does that mean? It means that you will continue to correct/improve/change the evaluated work until I consider the assignment publishable. All projects you complete must be publishable for you complete the course successfully.

If you **choose** to not make necessary improvements or changes to your project, **your grade will reflect that decision.** If, however, you continue to work and improve your projects as deemed necessary by your instructor, you should have no problem receiving a good grade in this class.

### **Grading Scale**

93%-100%	A
90%- 92%	A-
88%- 89%	B+
83%- 87%	B
80%- 82%	B-
78%- 79%	C+
73%- 77%	C
70%- 72%	C-
68%- 69%	D+
63%- 67%	D
60%- 62%	D-
59% and below	F

### **RUBRICS:**

Self-assessments, peer-assessments, and instructor assessments are based on the following rubrics. Each category will have a point system (0, 10, 20, 30, or 40 points). At the end of your self-assessment and of your individual peer-assessments, you will write a short (paragraph) qualitative assessment of each of your teammates based on the same criteria. Instructors also will evaluate/assess you using the same point system and qualitative measures.



### A). Self-Assessment

S1). Did you meet whenever possible on production dates, meetings, and other required commitments?	S2). Were you professional (respectful, helpful, responsive, non-argumentative, dressed appropriately) on set?	S3). Did you communicate well (in person, text, email, phone) with your team mates? Was this communication effective and collaborative?	S4). Did you employ your expertise/skills as best as you could on the project(s)? Skills are defined here as technical skill-sets (lighting, camera, editing, photography, audio) and research, grammar, and motion graphics where applicable.	S5). What was your general attitude (positive, collaborative, supportive, helpful)?	S6). How well did you work to solve problems?
0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points

### B). Self-Assessment (qualitative):

S7). Please write a short personal evaluation describing your contribution to the project"	S8). Please write a short evaluation of the project/class:
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### C). Peer-assessment for each person (points):

P1.1). Did this person meet whenever possible on production dates, meetings, and other required commitments?	P1.2). Was this person professional (respectful, helpful, responsive, non-argumentative, dressed appropriately) on set?	P1.3). Did this person communicate well (in person, text, email, phone) with team mates? Was this communication effective and collaborative?	P1.4). Did this person employ his/her expertise/skills as best as they could on the project(s)? Skills are defined here as technical skill-sets (lighting, camera, editing, photography, audio) and	P1.5). What was this person's general attitude (positive, collaborative, supportive, helpful)?	P1.6). How well did this person work to solve problems?
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			research, grammar, and motion graphics where applicable.		
0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points

**D). Peer-Assessment (qualitative):**

P1.7). Please write a personal evaluation describing this person's contribution to the project"

**E). Instructor-Assessment for each student (points):**

P1.1). Did this student meet whenever possible on production dates, meetings, and other required commitments?	P1.2). Was this student professional (respectful, helpful, responsive, non-argumentative, dressed appropriately) on set?	P1.3). Did this student communicate well (in person, text, email, phone) with team mates? Was this communication effective and collaborative?	P1.4). Did this student employ his/her expertise/skills as best as they could on the project(s)? Skills are defined here as technical skill-sets (lighting, camera, editing, photography, audio) and research, grammar, and motion graphics where applicable.	P1.5). What was this student's general attitude (positive, collaborative, supportive, helpful)?	P1.6). How well did this student work to solve problems?
0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points	0, 10, 20, 30, or 40 points

**F). Instructor-Assessment (qualitative):**

P1.7). Please write a personal evaluation describing this student's contribution to the project:



## FALL 2016 CALENDAR

### WEEK 1

DAY	MEETING	GOALS/OBJECTIVE
Monday, August 22	<b>CLASS: 10-10:50 a.m.</b>	Introductions Exchange contact, setup meeting times Explain how the course will work
Tuesday, August 23	Individual team meetings if necessary	
Wednesday, August 24	<b>CLASS: 10-10:50 a.m.</b>	<b>ASSIGNED READING:</b> Blackboard: "Middletown Becomes Everytown" What makes Muncie unique? What is Middletown? How does it relate to the meth problem?
Thursday, August 25	Individual team meetings if necessary	
Friday, August 26	<b>CLASS: 10-10:50 a.m.</b>	All license scans, forms, and documents finished University release forms/Sheriff's Dept. release forms signed Kelli Huth, Director of Immersive Learning Weekly reports due

### Week 2

DAY	MEETING	GOALS/OBJECTIVE
Monday, August 29	<b>CLASS: 10 -10:50 a.m.</b>	Prosecutor Jeff Arnold - tentative speaker
Tuesday, August 30	Individual team meetings if necessary	
Wednesday, August 31	<b>CLASS: 10-10:50 a.m.</b>	Frontline: Chasing Heroin - online work and documentary
Thursday, September 1	Individual team meetings if necessary	



Friday, September 2	<b>CLASS: 10-10:50 a.m.</b>	Documentary script outline submitted to Heifetz List of documentary and audio story topics submitted to Heifetz Podcast topics submitted to Heifetz/Metzger List of web/print story topics submitted to Metzger Social media strategy submitted to Metzger Teams submit story budgets submitted Tentative speaker: Jane Miranda, Problem-Solving Court, - Program Coordinator (drug court advocate) Weekly reports due
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### WEEK 3

DAY	MEETING	GOALS/OBJECTIVE
Monday, September 5	<b>NO CLASS LABOR DAY</b>	-
Tuesday, September 6	Individual team meetings if necessary	
Wednesday, September 7	<b>CLASS: 10-10:50 a.m.</b>	Submit production timeline submitted Website development timeline submitted Speaker: Allison Robbins, Intersection: Branding
Thursday, September 8	Individual team meetings if necessary	
Friday, September 9	<b>Class: 10-10:50 a.m.</b>	Weekly reports due Deploy social media strategy Speaker: Delaware County Circuit 1 Judge Maryann Vorhees (Ball State alum and athlete)

### WEEK 4

DAY	MEETING	GOALS/OBJECTIVE
Monday, September 12	<b>Class: 10-10:50 a.m.</b>	Footage review Photo review Story review (Juli at APME)
Tuesday, September 13	Individual team meetings if necessary	(Juli at APME)
Wednesday, September 14	<b>Class: 10-10:50 a.m.</b>	(Juli at APME)
Thursday, September 15	Individual team meetings if necessary	
Friday, September 16	<b>Class: 10-10:50 a.m.</b>	Weekly reports due Website wireframes due Podcast 1 submitted for review

**WEEK 5**

DAY	MEETING	GOALS/OBJECTIVE
Monday, September 19	Class: 10-10:50 a.m.	Footage review Photo review Story review First draft of written stories Run-down for documentary
Tuesday, September 20	Individual team meetings if necessary	Juli at Penn State
Wednesday, September 21	Class: 10-10:50 a.m.	
Thursday, September 22	Individual team meetings if necessary	
Friday, September 23	Class: 10-10:50 a.m.	

**Week 6**

DAY	MEETING	GOALS/OBJECTIVE
Monday, September 26	Class: 10-10:50 a.m.	Footage review Photo review Story review Deploy website for initial content Post weekly (share on social media)
Tuesday, September 27	Individual team meetings if necessary	Website design finalized
Wednesday, September 28	Class: 10-10:50 a.m.	
Thursday, September 29	Individual team meetings if necessary	



Friday, September 30	Class: 10-10:50 a.m.	Weekly reports due Podcast 2 submitted Web video 1 submitted
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### WEEK 7

DAY	MEETING	GOALS/OBJECTIVE
Monday, October 3	Class: 10-10:50 a.m.	Footage review Photo review Story review  Student one-on-ones all this week. Checking progress of assignments. See separate schedule.
Tuesday, October 4	Individual team meetings if necessary	Deploy website with all available content
Wednesday, October 5	Class: 10-10:50 a.m.	
Thursday, October 6	Individual team meetings if necessary	
Friday, October 7	Class: 10-10:50 a.m.	

### WEEK 8

DAY	MEETING	GOALS/OBJECTIVE
Monday, October 10	FALL BREAK	Footage review Photo review Story review
Tuesday, October 11	FALL BREAK	
Wednesday, October 12	Class: 10-10:50 a.m.	
Thursday, October 13	Individual team meetings if necessary	

Friday, October 14	Class: 10-10:50 a.m.	Web video 2 submitted Podcast 3 submitted Weekly reports due
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### WEEK 9

DAY	MEETING	GOALS/OBJECTIVE
Monday, Oct. 17	Class: 10-10:50 a.m.	All content gathering (video footage and written material) should be complete at this stage. Remainder of time is spent on rewrite/edit and production work.
Tuesday, Oct. 18	Individual team meetings if necessary	
Wednesday, Oct. 19	Class: 10-10:50 a.m.	
Thursday, Oct. 20	Individual team meetings if necessary	
Friday, Oct. 21	Class: 10-10:50 a.m.	Weekly reports due

### WEEK 10



DAY	MEETING	GOALS/OBJECTIVE
Monday, Oct. 24	Class: 10-10:50 a.m.	Final documentary footage review (raw video) IPR radio series report 1 submitted
Tuesday, Oct. 25	Individual team meetings if necessary	
Wednesday, Oct. 26	Class: 10-10:50 a.m.	
Thursday, Oct. 27	Individual team meetings if necessary	
Friday, Oct. 28	Class: 10-10:50 a.m.	Link of documentary and web video cuts submitted for review Weekly reports due Podcast 4 submitted Web video 3 submitted

### WEEK 11

DAY	MEETING	GOALS/OBJECTIVE
Monday, Oct. 31	Class: 10-10:50 a.m.	Final magazine content due (text, photos, graphics) All edit/rewrites finalized Week 11 Web production work underway (text, photos, interactives, videos) IPR radio series report 2 submitted
Tuesday, Nov. 1	Individual team meetings if necessary	
Wednesday, Nov. 2	Class: 10-10:50 a.m.	
Thursday, Nov. 3	Individual team meetings if necessary	
Friday, Nov. 4	Class: 10-10:50 a.m.	Weekly reports due Web video 4

**WEEK 12**

DAY	MEETING	GOALS/OBJECTIVE
Monday, November 7	Class: 10-10:50 a.m.	<ul style="list-style-type: none"><li>- Web production work underway (text, photos, interactives, videos)</li><li>- Layout and design of magazine completed by Friday this week.</li><li>- IPR radio series report 3 submitted</li><li>- Podcast 5 submitted/posted</li><li>- Web video 5 submitted</li></ul>
Tuesday, November 8	Individual team meetings if necessary	
Wednesday, November 9	Class: 10-10:50 a.m.	
Thursday, November 10	Individual team meetings if necessary	
Friday, November 11	Class: 10-10:50 a.m.	

**WEEK 13**

DAY	MEETING	GOALS/OBJECTIVE
Monday, November 14	Class: 10-10:50 a.m.	<ul style="list-style-type: none"><li>- Web production work underway (text, photos, interactives, videos)</li><li>- Submit magazine to printer</li><li>- IPR radio series report 4 submitted</li></ul>
Tuesday, November 15	Individual team meetings if necessary	
Wednesday, November 16	Class: 10-10:50	
Thursday, November 17	Individual team meetings if necessary	
Friday, November 18	Class: 10-10:50	

**WEEK 14**

DAY	MEETING	GOALS/OBJECTIVE
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Monday, November 21	CLASS: 10-10:50	- write/develop marketing push - launch media coverage campaign
Tuesday, November 22		- Web production work underway (text, photos, interactives, videos) - IPR radio series report 5 submitted - Podcast 6 submitted - Web video 6 submitted
Wednesday, November 23	THANKSGIVING	THANKSGIVING BREAK
Thursday, November 24		
Friday, November 25		
Saturday, November 26		
Sunday, November 27		

#### WEEK 15

DAY	MEETING	GOALS/OBJECTIVE
Monday, November 28	Class: 10-10:50 a.m.	<ul style="list-style-type: none"> <li>- Final documentary edits</li> <li>- Final web video reports posted online</li> </ul>
Tuesday, November 29	Individual team meetings if necessary	
Wednesday, November 30	Class: 10-10:50 a.m.	
Thursday, December 1	Individual team meetings if necessary	
Friday, December 2	Class: 10-10:50 a.m.	

#### WEEK 16

DAY	MEETING	GOALS/OBJECTIVE
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<b>Monday, December 4</b>	<b>BBF reveal 6 p.m.</b>	Launch radio series for IPR (and statewide distribution) 5-day report Ball Brothers Foundation reveal - stakeholders invited - (LB 125, tentative) THIS WEEK  Distribute printed collateral
<b>Tuesday, December 5</b>		
<b>Wednesday, December 6</b>		
<b>Thursday, December 7</b>		
<b>Friday, December 8</b>		

### WEEK 17

<b>DAY</b>	<b>MEETING</b>	<b>GOALS/OBJECTIVE</b>
<b>Monday, December 11</b>	<b>IL Showcase</b>	- Last day of regular class - 4-6 p.m. Immersive Learning Showcase: Student Center (required attendance)
<b>Tuesday, December 12</b>		Finals week starts No final in this course
<b>Wednesday, December 13</b>		
<b>Thursday, December 14</b>		
<b>Friday, December 15</b>		



Student	Primary role	Job description
Alvaro, Jennifer	graphics/web design	designs, coordinates website
Beiswenger, Seth	video reporter	documentary and web video
Dickeson, Kelsey	text reporter, photographer	primarily works for web and print
Donaldson, Phylisia	documentary reporter	primarily works for documentary team
Fuller, Brent	Post supervisor	coordinates all editing/motion graphics
Gordon, Sophie	writer/text editor	primarily works for web and print
James, Sarah	assistant director	Logistics, tracking daily progress
Kuhn, Michael	documentary reporter	primarily works for documentary team
Liston, Jenna	documentary reporter	primarily works for documentary team
Lyle, Jessica	Project Director	Coordinate all aspects; the vision of the project
McClain, Ryan	videographer/photographer	documentary and web video
Melton, Megan	writer/reporter	primarily works for web and print and documentary
Osterhoudt, John	Director	directs documentary, directs narrative
Roddel, Devon	Editor/videographer	primary documentary editor
Rogers, Emma	print and digital photographer	principle still photographer for web, social and mag
Sandleben, Tony	reporter/writer	primary works for web and print
Scott, Troy	Director of Photography?	Chief camera operator, cinematography

Seyler, John	Assistant Director	coordinate all aspects of video reporting/schedules
Shelton, Liam	reporter/writer	primary works for web and print
Siano, Nicholas	Pod cast producer	develop storylines/oversee production
Wilson, Jacob	Producer	architect of the show; works with DP and Dir
Williams, Desiree	reporter/writer	primarily works for web and print
Wyman, Elizabeth	reporter/writer	primarily works for web and print
Yeager, Bobby	audio specialist	overseeing sound for documentary
Young, Liz	brand manager/print designer	primary brand manager and magazine designer

<b>Documentary Team</b>	<b>Web Team</b>	<b>Social Media / Photography</b>	<b>Magazine</b>
Osterhoudt	Alvaro		
Beiswenger	Beiswenger	Alvaro	Dickeson
Donaldson	Dickeson	Beiswenger	Gordon
Fuller	Gordon	Dickeson	Kuhn
James	Kuhn	Donaldson	Liston
Kuhn	Liston	Gordon	Melton
Liston	McClain	Kuhn	Rogers
McClain	Melton	Liston	Sandleben
Melton	Rogers	McClain	Shelton
Roddel	Sandleben	Rogers	Williams
Scott	Shelton	Sandleben	Wyman
Sandleben	Siano	Shelton	Young
Seyler	Williams	Siano	
Wilson	Wyman	Wilson	
Yeager	Young	Williams	
		Wyman	
		Yeager	
		Young	



## **ENGLISH 400: Introduction to Book Arts**

### **Hours 3 or 6**

**Instructors:** **Rai Peterson**, Associate Professor of English; **Colleen Steffen**, Assistant Professor of Journalism; **Amy Trendler**, Librarian; **Kim Miller**, Tribune Showprint Posters, Inc.

Meeting Times: 1:00-3:00 MWF (Plus additional hours teaching community workshops, leading tours during First Thursday events, hosting guest speakers, etc.) In any given week, contact hours will range from 12-16 (including JOUR 299x class and lab time). The total hours per semester will amount to at or around the 240 contact hours required by the university for 6 hours of credit.

**Rai's schedule:** Generally from 11:00-2:00 and 5:00-7:00 MWF, plus some Thursday afternoons as well.

Colleen's Schedule: 1:00-5:00 MWF when possible.

Amy's Schedule: 2:00-5:00 Thursdays

**Kim's Schedule:** Kim is in during regular business hours M-F and frequently during evenings and weekends as well. Check with her about access to the shop outside of classroom hours.

**Course Description:** Apprentices or "Printer's Devils" at the Book Arts Collaborative are immersed in all aspects of running a cottage industry business in the Madjax building in downtown Muncie. They will learn to sew and bind books, letterpress print using cold type and vintage press cuts, and be involved with retailer relations and business decision-making.

### Learning Objectives

#### Group One: Entrepreneurial Learning Objectives

Students will:

- understand the mission and goals of the Book Arts Collaborative
- understand product development and market demand for products
- compute costs for products and understand product pricing
- build customer service skills that are valuable in any business
- report to work on time, ready to work as needed
- take ownership and responsibility for the start-up business, its products, property, customers, and co-workers

#### Group Two: Letterpress and Bookbinding Learning Objectives

Students will:

- learn to safely operate all equipment in the lab to ensure that no people are injured and no equipment is damaged

- competently build books using a minimum of four different binding techniques at various levels of complexity
- set type, lock down a chase to perfection, and mount it in a press
- set a press up to print, ink it, run it
- clean and restore materials to the place where they belong, including killing chases and replacing type, spacers, and furniture properly in storage cases
- master elementary jargon that names materials and techniques used in book binding and letter press printing
- protect Book Arts Collaborative equipment and supplies against waste, unnecessary wear, and theft

### Group Three: Behavioral Objectives

Students will:

- conduct business with honesty, competence, and dignity at all times
- actively work toward Book Arts Collaborative goals in the lab a minimum of 12 hours per week (6 in class and at least 6 other hours each week, plus workshops and First Thursday events, etc.)
- work patiently, thoughtfully, and carefully to conserve materials and produce the highest quality products possible
- assist with a minimum of one community workshop per month (may include preparing materials, assisting with teaching, or teaching a workshop meeting) and one other Book Arts Collaborative event
- clean up your work area and any tools you've used every day and abide by shop rules regarding chases, galleys, type, cuts, etc.
- meet deadlines, quotas, and obligations cheerfully and always speak of the Book Arts Collaborative positively

### Books:

**Required:** Houston, Keith. *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of Our Time*. Norton, 2016.

**Recommended:** Johnson, Arthur. *The Thames and Hudson Manual of Book Binding*. Thames and Hudson, 1991.

### Course Required Purchases:

You must own a Book Arts Collaborative t-shirt and wear it when you assist in teaching community classes. T-shirts are available through Tribune Showprint Posters at the registered student rate of \$10 each. Each student will be asked to provide some shop supplies for the group such as trash bags, paper towels, mineral spirits, magic markers, etc., not to exceed \$30 per person. This helps us all conserve such items, and those purchases will be assigned during the first week of classes..

**Ability:** If you need course adaptations or accommodations because of a disability, please contact me as soon as possible. Ball State's Disability Services office coordinates services for



students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

**Diversity:** Ball State University aspires to be a university that attracts and retains a diverse faculty, staff, and student body. We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse as expressed in our Beneficence Pledge and through university resources found at <http://cms.bsu.edu/campuslife/multiculturalcenter>.

### **ENG 400: Introduction to Book Arts Weekly Syllabus, Spring 2017**

Week One: (August 21-25)

M: course introduction, tour introductions of key personnel, orientation to manager structure

W: paper grain, folding, cutting, tearing paper using: tear bar, bone folder, paper cutter, guillotine, sewing stray notes from scraps

F: prepping materials for Stray Notes and other pocket notebook styles; 4:00 meeting to set workshop schedule for fall

Week Two: (August 28-Sept. 1)

M: finishing up Stray Notes and complex variations on the pocket notebook

W: reading assignment: "A Clean Sheet: the invention of papyrus," introduction to letterpress: cuts, chases, furniture quoins

F: prepping paper for fold-over cards, printing background images—meeting to set workshop schedules

Manager applications due

Week Three: (Sept 6-8)

M: Labor Day

W: reading assignment: "Hidebound: the frisky invention of parchment," introduction to type setting: composing stick, spacers, galleys

F: press maintenance and cleaning

Week Four: (Sept. 11-15)

M: casebook materials preparation

W: reading assignment: "Pulp Fictions: the ambiguous origins of paper in China," sewing a casebook with and without tapes; visit from Adrienne Bliss, Prison Project

F: casing in a book with variations

Week Five: (Sept. 18-22)

M: completing casebooks

W: reading assignment "From Silk Road to Paper Trail: paper goes global," introduction to press parts and names, coasters on the Golding Pearl

Make 1-2 additional casebooks this week to cement process and prep for Arts Walk

F: complete coaster projects on Golding Pearl

Week Six: (Sept. 25-29)

M: Coptic binding

W: reading assignment: "Books Before the Book: papyrus scrolls and wax tablets," straight Coptic and design elements for Coptic

F: complete Coptic books and prep for big October Arts Walk

Week Seven: (October 2-6)

M: Printing accordion fold books (as gifts, extended greeting cards, etc.)

W: reading assignment: "Joining the Folds: the invention of the codex," folding paper precisely including doing the math, covering accordions

F: Work on projects for retailers; ENG 407 students coming to tour the facilities and see how books are printed and bound.

Week Eight: (October 11-13)

M: FALL BREAK

W: Secret Belgian introduction and variations

F: reading assignment: "Ties that Bind: binding the paged book," Complete Secret Belgian books

Week Nine: (October 16-20)

M: Complete Secret Belgians, start another



W: reading assignment, "Size Matters: the invention of the modern book," Secret Belgian

F: Intro to tacket binding

Week Ten: (October 23-27)

M: finish tacket books

W: submit project designs for week 11

F: finish up anything still in your drawer

Week Eleven (October 30-Nov 3)

M: Week 11 individual projects

W: Week 11 individual projects

F: Week 11 projects, submit week 12 designs

Week Twelve (November 6-10)

Week 12 projects, submit week 13 projects

Week Thirteen (November 13-17)

Week 13 projects

Week Fourteen (November 20)

M:--announcement of BAC Press book, call for lay out and design proposals

W & F: Thanksgiving Break

Week Fifteen (Nov 27-Dec 1)

M: Group work on lay out and design proposals for publication

W and F: design meetings for spring title

Week Sixteen (Dec 4-9)

Complete 3 new projects in different styles for final portfolio

Week Seventeen

M: December 11—assemble final portfolios

W&F: Final Exam—critique of final portfolios

JOUR 299x: title and weekly syllabus

## **Book Arts Collaborative Shop Rules**

- 1) No materials or tools leave the shop. Only finished products en-route to vendors or materials purchased as part of a community workshop leave this space. We do all of our book binding, letterpress setting, paper preparation, etc. in this room.
- 2) If you get it out or take it over from someone else, clean it, and put it back.
- 3) Leave no trace of your work on the tables, floor, cabinets, tools, etc.
- 4) Work quietly if there is instruction going on in the room.
- 5) If you don't know what to do in your required shop time at any moment, ask Rai, Colleen, Amy, Kim, or Rob for directions.
- 6) Before you put any project in the trash, ask for help in rescuing at least part of it.
- 7) Check the scrap bin before you get out more paper, board, book cloth, etc.
- 8) The coffee maker and microwave are for group use. You may use them carefully, if you provide your own food and utensils, and clean them (even if they don't look dirty to you) after you use them.
- 9) You must pass a safety test on any machine in the shop before using it unsupervised.
- 10) Any visitor at the door is immediately more important than any (non-dangerous to drop it) task at hand. Stop what you're doing and greet visitors in a welcoming, friendly manner. Answer questions politely. Own our business and represent it like a professional.
- 11) If you make a mistake (e.g. ruin materials, break a tool), let Rai, Rob, Kim, Colleen, or Amy know about it as soon as possible so we can help solve the problem. You will not be financially responsible unless gross negligence was involved.
- 12) Be kind and courteous to everyone in our shop. Wait your turn for materials, but if someone is waiting for a tool you are using, be efficient in your use of it and pass it on cheerfully. Greet people who enter and exit the shop.
- 13) Friends may visit once for a 10-minute tour; they may not watch you or wait while you work. Friends are welcome during Arts Walk Events and other events that are open to the public.





### ***Fine Focus – Spring 2018***

#### **Our Mission**

*Fine Focus* publishes original research by undergraduate students in microbiology. This includes works in all microbiological specialties and microbiology education. Research in other biology disciplines will not be accepted unless the main emphasis of the work centers on microorganism(s).

#### **Scope**

*Fine Focus* is a web and print journal dedicated to showcasing the research of undergraduate students, internationally, in all fields of microbiology. *Fine Focus* is managed entirely by undergraduate students from production to print, and coordinates double-blind peer reviews by our Editorial Board of experts from all subdisciplines of microbiology.

#### **Assessment plan**

Students involved in development of *Fine Focus* will come away with a working knowledge of three fundamental concepts: **a)** organization of people and resources essential for academic and fiscal success of a start-up research journal; **b)** how to effectively critique scientific writing and communicate their assessments to the corresponding authors of all submissions, a vital skill in the hard sciences, and; **c)** how to blend their creativity (in overall design and marketing of the journal) with the objective guidelines that govern proper scientific experimental design and strict manuscript format. Through weekly roundtable sessions, I lead

discussions with the students to identify problems encountered or questions, in order to arrive at solutions and decisions voted on by the student group. This approach will reinforce the idea that the students' voices are the guiding principle upon which the journal's success is based. Weekly one-on-one meetings with each student will be necessary to obtain information not practical to bring out in a group setting. In terms of assessment, student grades for this course will come through each student grading all others, including themselves (every four weeks and at the end of the semester). These grades will be submitted directly to me without any of the other students seeing others' grades. As the instructor of record, I will assimilate these scores and compare them generally with my overall subjective rank on each student's performance. Journals will be kept by each student, as a daily log of responsibilities, objectives, and outcomes. I will use these student journals, and their self-assessments, to determine an overall final course grade for each of them.

**Spring 2018 Roster:**

**Connor Bailey** – Cell & molecular biology  
**Allison Bandy** – Cell & molecular biology/chemistry  
**Alyssa Bridge** – Medical technology  
**Molly Dolan** - Cell & molecular biology  
**Matt Emrick** – Pre-dental  
**Gabriella Fluhler** – Pre-vet/developmental psychology  
**Kevin Frye** – Genetics/entrepreneurial management  
**Sophie Gordon** - Journalism  
**Nathan Hahn** – Microbiology/pre-med  
**Kayla Harpold** – Pre-med/cell & molecular biology  
**Kiera Helm** – Biology (general)  
**Jessica Hord** - Art  
**Betsy Kemp** – Microbiology  
**Ashly Kraatz** - Mathematics  
**Tina Miars** – NREM/Spanish  
**Ryan Monahan** – Psychological science/marketing  
**Tyler Nelson** – Sport administration/marketing  
**Meghan Pelehac** – Genetics/pre-med  
**Abby Quigley** – Public Relations/journalism  
**Benjamin Sapet** – English/marketing  
**Maggie Sutton** – Pre-med/biochemistry  
**Grant Thompson** – Pre-optometry  
**Elizabeth Wehren** – Cell & molecular biology/biotechnology



**Marketing/Graphics Team:** Frye, Gordon, Hord, Kraatz, Monahan, Nelson, Quigley, Sapet  
**Review Team:** Bailey, Bandy, Bridge, Dolan, Emrick, Fluhler, Hahn, Harpold, Helm, Kemp, Miars, Pelehac, Sutton, Thompson, Wehren

*For Spring 2018, Fine Focus goals will include the following:*

- **Develop the Campus Ambassador Program (CAP) with the University of Detroit Mercy (UDM) and at initiate least one other academic institution in Europe – MT**
- **Continue use of Overleaf to prepare the summer 2018 issue of *Fine Focus***
- **Launch *Fine Focus* as a BSU recognized student organization - All**
- **Promote *Fine Focus* through comprehensive redesign of finefocus.org and creative regular social media posts – MT**
- **Work with BSU Libraries Copyright & Scholarly Communications Manager to update OJS to a new platform.**
- **Manage incoming manuscripts ~6 manuscripts need to be in the next issue, including at least two international submissions - RT**
- **Increase the size of our Editorial Board (to ~100) All**
- **Implement the consumer & user surveys & manage incoming data input for improving our journal (ex: “How does user survey data allow us to measure impact of FF on UG research in microbiology?”) MT**
- **Redesign the Cooper Science display case (MT/RT)**
- **Participate in the spring 2018 BSU immersive learning showcase**
- **Plan *Fine Focus* Executive Committee meeting to guide strategic plan development All**

**Book:** *Scientific Writing = Thinking in Words*, by Dr. David Lindsay, ISBN 9780643100466

**Tentative week-by-week agenda** – Meeting time and location: Burkhart 220 - TR 11-12:15.  
**RT, review team; MT, marketing/graphics team**

**Week 1:** Introductions; polo shirts/t-shirts. Introduce working groups/team concept, incl. conveners, and assign semester goals (see above bullet points). Cover PowerPoint show about *Fine Focus* Outside of class: “What will our team address this semester and how will these tasks be prioritized?” Group photograph (Thurs.)

**Week 2:** Class discussion on each team’s answers to ‘outside of class’ question above. Set goals for next two weeks (each team) and present in class (1/2 class session); notebooks! Activity: Strategies for Creating & Maintaining Tenacious and Engaged Teams & review of working group structure within and between each team. Introduction to OJS – “the odyssey of a manuscript for review” (RT); Outside of class: Initiate contact with Executive Committee members for meeting & begin making specific arrangements (catering, location reservations as needed, etc. – draft a specific plan & agenda for presentation to group next week - MT).



Week 3: Discuss Campus Ambassador Program (CAP – Monica Neeb) & organizing *Fine Focus* as a recognized BSU student organization. *Outside of class:* assign manuscripts as needed to “Editors-in-chief” and begin manuscript management (if any are received); Complete TypeFocus assessment at [www.typefocus.com](http://www.typefocus.com) – do the personality, interests, and values assessments under the assessments tab – use access code bsu788 – Discuss in class Tuesday.

Week 4: Notebooks due for assessment! Discuss TypeFocus assessment. 15 min. team updates/progress reports/goals, incl. Executive Committee meeting plans, logistics, social media & website posts, OJS platform transition, and CAP progress (CL118). New conveners take over on Thurs. of this week.

Week 5: 15 min. team updates/progress reports/goals. March 29<sup>th</sup> showcase update (Jada Bailey), and spring 2018 IL showcase for current students; Overleaf (Hannah DeWitt); update on Cooper Science display case refresh. *Outside of class:* Continue to manage incoming manuscripts & discuss prospective content of spring 2018 issue!

Week 6: Website refresh & advertising/promotion brainstorming session (30-45 min. chalk and talk led by **MT** with guests Eric Harvey & Gail Stoutamoyer, BSU Miller College of Business). Special guest speaker (Indira Komanapalli) – on best practices and needs for fundraising strategies. Update on our status as a student organization. Cover book concepts – pp. 1-14.

Week 7: Begin layout in earnest of spring. issue of *Fine Focus* (cover, first few pages/content, team members, photos (?) etc. + ‘Objective Lens’ editorial)(**MT**); continue to arrange incoming/accepted manuscripts in OJS & finalize Executive Committee agenda & specifics for fall meeting (each team will prepare respective presentations to give at the meeting). Cover book concepts – pp. 15-27;

Week 8: 15 min. team updates/progress reports/goals, incl. updates on social media posts and website updates + demonstration of Overleaf by **RT** to rest of class; promotional video storyboarding brainstorming session. Book concepts – pp. 27-39.

Week 9: Discussion of spring/summer conferences. Special guest speaker (Dr. Rona Robinson-Hill) – on best practices and needs for diversity, inclusivity, in STEM outreach & why this is important for us.

Week 10: Tour CS Kern Printers (Tues.); manuscript management and layout/planning of your summer 2018 issue. Update on OJS platform transition. Book concepts – pp. 39-49.

Week 11: 10 min. team updates/progress reports/goals. Overview of current state of printing summer 2018 issue (joint presentation by **RT & MT**); Book concepts – pp. 49-63.

Week 12: 10 min. team updates/progress reports/goals. Discuss: **MT** plan to print bound journals (#, location, cost, etc.). **3<sup>rd</sup> visit to Detroit! (Thurs./Fri.), Nov. 9/10. MT:** Other logistics – Advertising cost for vendors/sponsors? Website & social media update(s)

*The remaining 3-4 weeks of the semester is difficult to outline exactly prior to beginning. These activities will largely depend on what and how much progress is made up to this point.*



Generally, however, these activities will center especially on operationalizing the CAP at UDM and in Europe, OJS platform transition, finalizing Overleaf template, student organization status, & completion of IL showcase plans. Also, on separate weeks, we will cover: *Book concepts* – pp. 64-76; *Book concepts* – pp. 77-84; *Book concepts* – pp. 85-94; *Book concepts* – pp. 95-106; *Book concepts* – pp. 106-117.

**BCUR 2018 Collaborative ABSTRACT: to be co-presented at the British Conference on Undergraduate Research (BCUR) in April 2018, at the University of Sheffield, UK**

**Title: *Fine Focus*: a new undergraduate research journal piloting Overleaf**

Hannah G. DeWitt<sup>1</sup>, Shelly Miller<sup>2</sup>, Mary Anne Baynes<sup>3</sup>, & John L. McKillip<sup>1</sup>

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**WHAT:** Since 2013, *Fine Focus* has been implemented as a product-based course comprised of 12-24 undergraduates from a variety of disciplines. This course manages the first international digital and print journal for undergraduate microbiology research, with the American Society for Microbiology (ASM) as a community partner. The student review team in this course learns the process of manuscript management through our double-blind peer review system using experts from the external Editorial Board. Our marketing/design team is responsible for determining how to best target *Fine Focus* to our global audience, soliciting manuscripts, promoting *Fine Focus* through our website and social media, and creating an Executive Committee. As part of current objectives to streamline manuscript management and proofing of accepted articles in *Fine Focus*, we have entered into a new partnership with Overleaf. **HOW:** Overleaf is collaborative writing and publishing tool that streamlines the process of writing, editing and publishing scientific documents. By co-developing a customized article template on Overleaf for use by *Fine Focus* authors during the submission stage of their work, formatting and placement of text, images, tables, and graphs is automatically composed and consistent with our style guide prior to vetting and peer review. **WHY:** Implementation of the Overleaf platform will streamline our editorial process, allowing editorial staff to focus more on other aspects of manuscript management and proofing of each issue of *Fine Focus*. Our journal is one of the first undergraduate research journals with whom Overleaf has partnered, and as such, has developed a much-improved formula for final proofing of accepted undergraduate manuscripts. By empowering authors to easily compose their articles in accordance to our journal style guide, *in lieu* of our in-house journal staff providing this work, we have transformed our editorial process. This collaborative model sets a new precedent for undergraduate research journals.

**Strategies for Creating & Maintaining Tenacious and Engaged Teams**  
**Adapted from S. Erickson and J. Stevens (Iowa State University)**  
**Engagement Scholarship Consortium (ESC) Conference**  
**Omaha, NE 10.11.2016**

**Name** \_\_\_\_\_

**Map the project –**

- What is the purpose or charge of this team?
- Who might have a shared interest in this team's goals & objectives outside the group?
- What skills, expertise, and resources are needed as you move forward?

**Identify your role –**

- Do you see yourself as a leader or a team member?
- What are your strengths and shortcomings in terms of organization, communication, project management, professional expertise, and essential research?



### **Know your motivations -**

- Why is this work important?
- Answer - "What's in it for me?"
- Determine what's in it for the community partner

### **Team structure -**

- How does your team want to interact?
- When, where, and how often will you meet?
- How will the topics of the meeting be determined?
- How will the team communicate and how often?
- What are the expectations for individual members of the team?
- What are the team's expectations for the leader?

## TypeFocus

### Three Assessments

- Assessments are not tests. They are surveys/instruments that help you learn about yourself. The first part of career exploration is self discovery!
  - Personality – (This is where we will focus all our time today.)
  - Interests
  - Values
- Personality Traits
  - 4 scales that measure different aspects of your personality.
  - There are no right or wrong or better or worse personality types.
  - Understanding your personality and how it may influence your career satisfaction is a key step in the Career Development Process.

### *Where Do You Prefer to Focus Your Attention? Extrovert VS Introvert*

#### **Extroverts**

75% of the population

- Energized around people
- Excited around and like to energize other people
- Focus is on the world outside them
- Prefer to talk things out
- Love to explore possibilities by brainstorming
- Sociable
- Tend to think out loud
- Talk more than listen
- Wide range of friends
- Enjoy a fast pace
- Like change
- Like to know a little about many topics

#### **Introverts**

25% of the population

- Pursue solitary activities (reading, meditating, working alone)
- Prefer their inner world
- They have a few good friends that they know well
- Like to improve upon existing systems
- Share inner thoughts with few



- Sometimes forget to check with the outside world
- Keep their enthusiasm to themselves
- Spend time reflecting, not always action oriented
- Prefer to know a lot about a few topics

### **Group Activity #1**

Plan the "PERFECT PARTY"

Be prepared to share with everyone about your party

### ***Effects of Preferences in Work Situations***

#### **Extroverts**

- Like variety and action
- Often impatient with long, slow jobs
- Develop ideas by discussion
- Like having people around
- Learn new tasks by talking and doing

#### **Introverts**

- Like quiet for concentration
- Like to think a lot before they act
- Develop ideas by reflection
- Like working alone with no interruptions
- Learn new tasks by reading and reflecting

### ***How Do You Take in Information, Find Out About Things? Sensing VS iNtuitive***

#### **Sensing**

75% of the population

- Consider themselves practical
- Wants the facts, trusts facts, and remembers facts
- Interested in others' past experiences
- What actually happened not what may happen
- Focus on the five senses
- Concrete examples and information
- Remember events as snapshots
- Learn from past experiences
- Focus on facts
- Down-to-earth

#### **iNtuitive**

25% of the population

- Lives in anticipation
- Wants to make everything better or different.
- Looks for possibilities through changing or improving the actual.
- Skips from one activity to the next, perhaps completing none.
- Acts on hunches and looks for meaning in everything.
- Like new ideas and concepts
- Value imagination and innovation
- Like to learn new skills
- Get bored after mastering skills
- Focus on the future
- Jump around, leap in anywhere

### **Group Activity #2**

Describe among your group “your object”.

Be prepared to share with the group about your object

### ***Effects of Preferences in Work Situations***

#### **Sensing**

- Like to do things with a practical bent
- Like to present the details of their work first
- Prefer continuation of what is, with fine tuning
- Usually proceed step-by-step

#### **iNtuitive**

- May ignore or overlook facts
- Like to present an overview of their work first
- Prefer change, sometimes radical, to continuation of what is
- Usually proceed in bursts of energy

### ***How Do You Make Decisions? Thinking VS Feeling***

#### **Thinking**

50% of the population

- Analyze pros and cons
- Consistent and logical
- Sometimes a little impersonal



- Look for logical explanations to most everything
- Truth over tact
  
- Analytical
- Logical problem-solvers
- Use cause-and-effect reasoning
- "Tough-minded"
- Reasonable
- Fair

### **Feeling**

50% of the population

- People who make decisions based on person-centered values
- Their goal is harmony and recognition of individuals
- Strengths include understanding, appreciation, and support of others
- What is best for the people involved
- Sympathetic
- Assess impact on people
- Guided by personal values
- Compassionate
- Accepting

### **Group Activity #3**

You are the Hiring Manager and budget demands you eliminate one of the two following employees. Who do you let go?

Ashley is a single mom who has been working for the company for 10 years. Her sales for the company are average, never been the best or the worst. She has a high school diploma and is well liked by her coworkers.

MJ is a single college graduate who has been with the company for 9 months. He has been a top performing sales person for the last two quarters. MJ's competitive nature is not well received by all his coworkers.

### ***Effects of Preferences in Work Situations***

#### **Thinking**

- Use logical analysis to reach conclusions
- Want mutual respect among colleagues
- Very task oriented
- Feel rewarded when job is well done

#### **Feeling**

- Use values to reach conclusions
- Want harmony and support among colleagues
- Enjoy pleasing people

- Look at the underlying values in the situation
- Feel rewarded when people's needs are met

### ***How do you approach life?***

#### ***Judging VS Perceiving***

#### **Judging**

50% of the population

- Tend to live in a planned, orderly way, wanting to regulate and control life
- They make decisions, come to closure, and move on
- Their lifestyle is structured and organized
- Sticking to a plan and schedule is very important
- Scheduled
- Organized
- Systematic
- Methodical
- Plan
- Like closure-to have things decided
- Avoid last-minute stress

#### **Perceiving**

50% of the population

- Tend to live in a flexible, spontaneous way, seeking to experience and understand life, rather than control it
- Plans and decisions feel confining to them; they prefer to stay open to experience and last-minute options
- Deadlines are considered guidelines
- Spontaneous
- Open-ended
- Casual
- Flexible
- Adaptable
- Like things loose and open to change
- Feel energized by last-minute pressures

#### **Group Activity #4**

Plan a trip to Asia.

Be prepared to report to the group about your trip.

#### ***Effects of Preferences in Work Situations***

#### **Judging**

- Plan their work and stick to the plan
- Like to get things settled and finished



- May not notice new things that need to be done
- Reach closure by deciding quickly

### **Perceiving**

- Enjoy flexibility in their work
- Leave things open for last-minute changes
- May postpone unpleasant tasks
- Adapt well to changing situations and feel restricted without variety

### ***Key Points***

- No one type is better than the other.
- Don't put yourself or others in a box.
- This can be used to understand your personal strengths and limitations.
- Helps you to become more aware of others and their personality type.

Contact Us

**Career Center**

Lucina Hall 220

careercenter@bsu.edu

765-285-1522

Drop-In Resume Assistance

Monday-Friday 10:00 AM-3:00 PM

Career Coaching

By Appointment Only

## Phil 400: Immersive or Experiential Learning (*Stance*, F17)

Instructor: Dr. David W. Concepción  
Office: NQ 204  
Office Hours: TR 2:30-3:30  
Office Phone: 765-285-1244  
Email: [dwconcepcion@bsu.edu](mailto:dwconcepcion@bsu.edu)

### Course Goals

Students in this course (1) increase mastery of philosophical content and (2) improve their understandings of, and ability to perform, a variety of skills (see course requirements below) associated with the academic publishing industry. These objectives are achieved by producing an edition of the journal *Stance: An International Undergraduate Philosophy Journal*. The major tasks of the fall semester are:

- Learn how to conduct academic reviews
  - Master evaluation criteria, write “revise and resubmit” letters, revise a paper of your own
- Select and train external reviewers
- Interview a famous philosopher. This requires reading all of the philosophers published works
- Attend a philosophy conference
- Prepare to work over winter break

### Course Requirements

*Analysis of Papers* 20%

This includes writing several paragraph-by-paragraph write-ups and R&R letters.

*Précis of philosopher's articles* 20%

You will be responsible for writing several of these this semester.

*Revised essay* 30%

Given the feedback from your classmates, you will be tasked with revising an essay you wrote for a previous class to make it “submission ready,” i.e., ready to submit to a conference or a journal for consideration.

*Fulfillment of assigned duties* 30%

Students are expected to perform various duties throughout the semester, and the Editor-in-Chief will assign roles to each student. Part of your grade will be based on your fulfillment of these tasks in a high quality, timely manner.

For each edition of *Stance* to remain world-leading, firm deadlines must be met. Student leadership is expected, especially among Associate Editors and the Editor-in-chief. Pro-active responsibility taking and volunteerism are the norm. Passivity – waiting to be individually directed to perform a specific task and doing nothing more than what one is explicitly told to do – may result in expulsion from the project.



**Diversity**

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff and student body. We are committed to ensuring that all members of the campus community are welcome through our practice of valuing the various experiences and world views of those we serve. We promote a culture of respect and civil discourse as evident in our Beneficence Pledge. For Bias Incident Response service information, go [here](#) or e-mail [mc2@bsu.edu](mailto:mc2@bsu.edu).

**Academic Integrity**

You will be held to Ball State's standards of academic integrity without exception. The policy in the Student Handbook – "Student Academic Ethics Policy" – is [here](#). You must document ALL sources you use, whether quoting them directly or paraphrasing. If you are ever in any doubt about what is acceptable, please ask. A breach of academic integrity may result in failure for the course, not just the assignment, or additional consequences.

**Disabilities**

If you need course adaptations or accommodations because of a disability, please contact me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

**Attendance**

Attendance is required. Three absences from scheduled class meetings are allowed. Each additional two absences beyond the three allowed will result in a lowering of your semester grade by 1/3 step.

**Other Relevant Information**

Incompletes: Incompletes will only be given if an explicit agreement is reached between the student and the instructor prior to the end of the term.

Extra Credit: No extra credit work will be assigned or accepted.

**In case something goes wrong**

If you ever have any problems with the course, please discuss them with me before your grade suffers. Your concerns will be handled confidentially.

## **Phil 400: Immersive or Experiential Learning (REVISED for Skills Infusion)**

Instructor: Dr. David W. Concepción  
Office: NQ 204  
Office Hours: TR 2:00-3:00  
Office Phone: 765-285-1244  
Email: [dwconcepcion@bsu.edu](mailto:dwconcepcion@bsu.edu)

### **Course Goals** (See pages 2 – 6 for detail)

Students in this course (1) increase mastery of philosophical content and (2) improve understandings of, and ability to perform, a variety of skills associated with the academic publishing industry. These objectives are achieved by producing an edition of the journal *Stance: An International Undergraduate Philosophy Journal*.

### **Course Requirements**

100% of the semester grade is contingent upon completing well all tasks assigned by the Editor-in-chief or Managing Editor of *Stance* by the deadline specified when the task is assigned. Tasks include but are not limited to: reviewing submissions, writing review letters, performing independent research, meaningfully contributing to group discussions/decisions, copy-editing, producing print and electronic documents, and various financial functions. An evolving schedule will be provided early enough for all tasks to be completed within a reasonable time frame. We will employ Ball State University's Immersive Learning Rubric.

For each edition of *Stance* to remain world-leading, firm deadlines must be met. Student leadership is expected, especially among Associate Editors and the Editor-in-chief. Pro-active responsibility taking and volunteerism are the norm. Passivity – waiting to be individually directed to perform a specific task and doing nothing more than what one is explicitly told to do – may result in expulsion from the project.

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Ball State University aspires to be a university that attracts and retains a diverse faculty, staff and student body. We are committed to ensuring that all members of the campus community are welcome through our practice of valuing the various experiences and world views of those we serve. We promote a culture of respect and civil discourse as evident in our Beneficence Pledge. For Bias Incident Response service information, go [here](#) or e-mail [mc2@bsu.edu](mailto:mc2@bsu.edu).

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Extra Credit: No extra credit work will be assigned or accepted.

### **In Case Something Goes Wrong**

If you ever have any problems with the course, please discuss them with me before your grade suffers. Your concerns will be handled confidentially.



## Ball State University's Learning Objectives for Immersive Learning Courses:

### Professionalism, Integrity, Ethics

Demonstrated a high degree of professionalism and/or integrity. Committed no ethical violations.

### Understanding Cultural Competency

Was able to identify the needs of the community partner and found many solutions that respected/maintained and positively impacted the organizational/group culture.

### Communication

Initiated dialogue with and demonstrated support for persons with varying points of view and respect for diverse ideas by integrating those points with own existing ideas.

### Ownership and Contributions

Showed significant ownership or commitment to the project. Contributed in a manner that was significantly instrumental to the success of the project.

### Problem and Solution Identification

Contributions were critical and instrumental to the problem and solution identification process. The absence of this member would have significantly changed the outcome of the project.

### Integrate Disciplinary Knowledge

Extensively contributed own disciplinary knowledge or expertise and was effective at integrating knowledge from other disciplines into personal constructs in creative and meaningful ways.

### Teamwork, Leadership, and Conflict Resolution

Successfully integrated self into team as well as provided valued leadership and resolved conflicts effectively.

### Follow through and Commitment

Met all deadlines and facilitated the successful implementation of the mission of the group with enthusiasm and the highest competence.

### Quality of Outcome

Student's contribution exceeded the expectations of the community partner and was of the highest quality.

### Extended Knowledge

The final result of the student's contribution was crucial to the success of the project and extended the knowledge in this area significantly.

### Transferrable Skills

Was able to articulate the wide variety of skills developed through the experiences and was able to articulate how these skills could be transferred to a wide variety of other contexts including the development of other competencies.

### Connect to Personal Interests

Showed considerable interest and capacity to apply current experience to own major or interests including a further development and refinement/articulation of personal interests, goals, and/or objectives.

## The National Assoc. of Colleges & Employers Recommends that Students Develop the Following Competencies

### Critical Thinking/Problem Solving

Exercise sound reasoning to analyze issues, make decisions, and overcome problems. The individual is able to obtain, interpret, and use knowledge, facts, and data in this process, and may demonstrate originality and inventiveness.

### Oral/Written Communications

Articulate thoughts and ideas clearly and effectively in written and oral forms to persons inside and outside of the organization. The individual has public speaking skills; is able to express ideas to others; and can write/edit memos, letters, and complex technical reports clearly and effectively.

### Teamwork/Collaboration

Build collaborative relationships with colleagues and customers representing diverse cultures, races, ages, genders, religions, lifestyles, and viewpoints. The individual is able to work within a team structure and can negotiate and manage conflict.

### Digital Technology

Leverage existing digital technologies ethically and efficiently to solve problems, complete tasks, and accomplish goals. The individual demonstrates effective adaptability to new and emerging technologies.

### Leadership

Leverage the strengths of others to achieve common goals and use interpersonal skills to coach and develop others. The individual is able to assess and manage his/her emotions and those of others; use empathetic skills to guide and motivate; and organize, prioritize, and delegate work.

### Professionalism/Work Ethic

Demonstrate personal accountability and effective work habits, e.g., punctuality, working productively with others, and time workload management, and understand the impact of non-verbal communication on professional work image. The individual demonstrates integrity and ethical behavior, acts responsibly with the interests of the larger community in mind, and is able to learn from his/her mistakes.

### Career Management

Identify and articulate one's skills, strengths, knowledge, and experiences relevant to the position desired and career goals and identify areas necessary for professional growth. The individual is able to navigate and explore job options, understands and can take the steps necessary to pursue opportunities, and understands how to self-advocate for opportunities in the workplace.

### Global/Intercultural Fluency

Value, respect, and learn from diverse cultures, races, ages, genders, sexual orientations, and religions. The individual demonstrates openness, inclusiveness, sensitivity, and the ability to interact respectfully with all people and understand individuals' differences.



By achieving the course outcomes you will simultaneously develop the NACE competencies

<b>Course Outcomes</b>	<b>NACE Workplace Competencies</b>
Professionalism, Integrity, Ethics	Professionalism/Work Ethic
Understanding Cultural Competency Communication	Critical Thinking/Problem Solving Oral/Written Communications Teamwork/Collaboration Global/Intercultural Fluency
Ownership and Contributions	Critical Thinking/Problem Solving Oral/Written Communications Professionalism/Work Ethic
Problem and Solution Identification Teamwork, Leadership & Conflict Resolution	Critical Thinking/Problem Solving Oral/Written Communications Teamwork/Collaboration Leadership
Integrate Disciplinary Knowledge	Critical Thinking/Problem Solving Oral/Written Communications Digital Technology Leadership
Extended Knowledge	Oral/Written Communications
Follow through and Commitment Quality of Outcome	Professionalism/Work Ethic
Transferrable Skills Connect to Personal Interests	Career Management

## Assignments

PHIL 400: Immersive or Experiential Learning (*Stance*)

(1) Fundraising

Participate in fundraising activities

(2) Training: Self

Successfully complete training regarding how to review academic manuscripts

(3) Research: Paper

Conduct one's own externally targeted research. Prepare a paper for submission for publication or conference presentation.

(4) Training: Others

Solicit, select, and train external reviewers

(5) Research: Interview

Interview, transcribe, and publish a conversation with a famous Philosopher. Read and master the philosopher's entire corpus to develop appropriately nuanced questions

(6) Marketing

Give presentations at national conferences

(7) Review

Evaluate manuscripts for content quality using 12-point rubric, ¶by¶ summarizing technique, precis writing, independent research, and multiple rounds of peer-to-peer discussion

(8) Give Feedback

Write (or provide content for) "Revise and Resubmit" letters to be sent manuscript authors

(9) Copy Edit

Copy edit accepted manuscripts and all professional communication

(10) Design

Design and layout the journal in both print and digital formats

(11) Document

Finalize legal/copyright documentation

(12) Distribute and Archive

Distribute/publish a finished product. Release party, e-publication, print distribution (postal mail). Ensure that all digital repositories have what they need in the appropriate format

(13) Website

Maintain and update – and create as necessary – a professional website

(14) Internal Procedures

Update all internal procedures, documents, and holdings to ensure everything is all set for next year's staff

(15) Write

Write (a) academic and (b) reflective papers regarding the experience

(16) Other

Other duties as assigned. Maintain a spirit of volunteerism, and always maintain good time management in all facets of life so that one is able to take on an unanticipated task and complete it in a short period of time



## Select Assignment Detail

### (7) Manuscript Review and Editorial Board Decision Making

Use the skills developed in the training phase of the course to evaluate academic manuscripts. Review approximately 35 manuscripts using *Stance*'s proprietary 12-point rubric. Supplement your review by creating ¶by¶ summaries, writing a precis of the manuscript, and/or conducting independent research on the topic. Participate in editorial board discussions where the evaluations are compared and decisions regarding the manuscript are made. Read up to approximately 50 more manuscripts and repeat any of the above steps as directed.

NACE Competencies Developed: Critical Thinking/Problem Solving; Oral/Written Communication; Teamwork/Collaboration; Digital Technology; Leadership; Professionalism/Work Ethic;

### (8) Give Feedback

Report your overarching judgment regarding each manuscript you read (accept, revise and resubmit, or reject) and provide three substantive constructive comments, in writing, that may be shared with the author.

NACE Competencies Developed: Critical Thinking/Problem Solving; Oral/Written Communication; Teamwork/Collaboration; Digital Technology; Leadership; Professionalism/Work Ethic; Global/Intercultural Competency

### (9) Copy Edit

- Edit all manuscripts that will be published for grammar, style, spelling, etc., and footnote format. Copy edit all formal *Stance* correspondence (e.g. manuscript dispensation letters).
- Copy edit all other aspect of *Stance* (e.g. words in cover art, journal front end, website)

NACE Competencies Developed: Critical Thinking/Problem Solving; Oral/Written Communication; Teamwork/Collaboration; Digital Technology; Leadership; Professionalism/Work Ethic;

### (10) Design

- Develop multiple mock ups of potential art and layout design. Pitch designs, amend preferred designs, and repeat until the team is satisfied with all production elements.
- Layout the journal in both print and digital formats.
- Make all revisions in a timely fashion.

NACE Competencies Developed: Critical Thinking/Problem Solving; Oral/Written Communication; Teamwork/Collaboration; Digital Technology; Leadership; Professionalism/Work Ethic;

(\*)A new, multiday assignment added in spring 2018 as a result of my participation in the Skills Infusion program

- (1) Each student does a self-evaluation using the BSU immersive learning objectives, rating themselves on a four-point scale. (1 = unsatisfactory; 2 = basic achievement; 3 = proficient/good achievement; 4 = distinguished achievement of the objective)
- (2) Each student reflects on how their achievements can be represented on a resume in the terms of the NACE competencies. Discusses those reflections with classmates.
- (3) Each student submits a revised resume that includes an entry for their *Stance* experience that describes the skills and dispositions they have developed in the NACE competencies language
- (4) Each student reviews the resume of every other student, taking notes for changes they will make in their resume
- (5) Each student submits a revised resume that expresses their skills in the NACE language

Course Syllabus

**TGRA 499**

**Fund Raising for non-for profit organizations**

Graphic Arts Management/Printing Technology  
Department of Industry and Technology  
Ball State University

Faculty: Rene Church  
Office: C185  
Hours: M, W: 2 PM-4 PM  
Also available by appointment  
Phone: (765) 285-5651  
E-mail: [rchurch@bsu.edu](mailto:rchurch@bsu.edu)

**Course Description:**

Fundraising for non-for profit organizations, in this class we will look at innovative ways of producing products to generate income to help non profit organizations meet their expenses. We will learn how to screen print on shirts, how to do sublimation printing, how to laser cut objects that can be sold, how to design brochures and fliers and print them on an offset printing press.

**Credits:**

Three (3) semester credits

**Course Objectives:**

This course will require the students to interact with an outside organization in order to determine how to best create a product that will either promote the organization or will help to raise funds for the organization. The real world interaction with the customer will mean that the student will determine what type of product the organization needs, how to take the design and make it ready for printing and get an ok for the final print.

The student will learn about cost factors such as the cost of the product, material costs, and labor costs in order to determine a value for the product that they will be producing.

This will also teach the students how to actually design a product on the computer and get it ready for print.

What does it take to produce an item on the press? What does it mean to meet deadlines that the customer puts out there? These are real life workplace situations that the student will learn.



**Evaluation:**

Grades will be based on an accumulation of points gained from completing various projects in a timely manner. Students must keep a log of the time that was spent, also cost factors for production. The final will be a presentation of the product that was produced as well as information on how this has or will benefit the organization. Students will also be required to include how they benefited from either assisting with the design or the communication with the customer and or the production of the product.

Students will more than likely produce more than one product and may help each other with larger products, so there will be some group participation.

**Attendance:**

You are allowed three unexcused absences. For every additional unexcused absence, your grade will be reduced a full letter grade. The instructor will determine if the absence is excused or unexcused.

1. All students are to comply with the "Class Attendance Policy" as described by the Ball State Undergraduate Catalog.
2. Students are responsible for making up all in-class work missed by being absent. All assignments and tests are to be submitted or taken as scheduled. Failure to submit assignments or failure to be evaluated as scheduled without a medical excuse or identified family emergency will lower a student's grade 10% for each day it is late.

**Grading Scale:**

100 – 93% of total points earned	=	A
90 – 92.9% of total points earned	=	A-
88 – 89.9% of total points earned	=	B+
83 – 87.9% of total points earned	=	B
80 – 82.9% of total points earned	=	B-
78 – 79.9% of total points earned	=	C+
73 – 77.9% of total points earned	=	C
70 – 72.9% of total points earned	=	C-
68 – 69.9% of total points earned	=	D+
63 – 67.9% of total points earned	=	D
60 – 62.9% of total points earned	=	D-
59.9% or less	=	F

**Approximate  
Distribution\*:**

Assignments: 50%  
Presentation: 40%  
Notebook: 10%

\*Note that grades are accumulated on a point total as recorded in the BSU electronic gradebook and attendance can lower your grade as described above.

**Special Needs:**

If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff, and student body. We are committed to ensuring that all members of the community



are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse as expressed in our Beneficence Pledge and through university resources found at <http://cms.bsu.edu/campuslife/multiculturalcenter>.

**Tentative Schedule:**

- Week 1: Intro to class and various printing process
- Week 2: Identifying and deciding on a non profit organization
- Week 3: Computer software design for production
- Week 4: Screen Printing methods and products
- Week 5: Laser cutting
- Week 6: Offset printing
- Week 7: Cost Factors in printing
- Week 8: Production
- Week 9: Production
- Week 10: Production
- Week 11: Production
- Week 12: Production
- Week 13: Production
- Week 14: Production
- Week 15: Creating a Presentation (PowerPoint)

**Final Exam:**

- Presenting the final product
- Powerpoint presentation

# JOUR 495

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## Independent study

Spring 2018

### INSTRUCTOR

Ryan J. Sparrow

Office: AJ 352

Office Ph: 765-285-3560

### EMAIL

rjsparrow@bsu.edu

### SOCIAL MEDIA

Class group - tbd

Ryan Sparrow - Facebook

rjsparrow - twitter

capt\_sparrow - instagram

### OFFICE HOURS

Monday/Wednesday 9 a.m. to noon., or by appointment.

### GRADING SCALE

93% +	A
90 - 92.9%	A-
87 - 89.9%	B+
84 - 86.9%	B
80 - 83.9%	B -
77 - 79.9%	C+
74 - 76.9%	C
70 - 73.9%	C-
60 - 70%	D
Below 60	F

### COURSE DESCRIPTION

This class is to help students create portfolio pieces that stem from experiences at the 2018 Winter Olympics in South Korea.

### COURSE OBJECTIVES

To create professional level content before/during/after the 2018 Winter Olympics in South Korea.

### COURSE FORMAT

Students will meet with myself and WTHR producers/reporters traveling to the games. During the games students will create content on deadline for WTHR and other partners that we accumulate before the games.

### CREDIT

This is a one-credit course

### ADDITIONAL EXPECTATIONS

Professional conduct - The students going on this trip will be expected to hold themselves to the highest level of professional conduct. Unprofessional conduct includes - excessive drinking, not showing up to assignments, missing deadlines, producing sloppy content, formatting or technical issues that slow down partners.

Students may be asked to stay in the hotel room (at best) for a day or to pay for an early flight home (at worst) if these rules are not met.



Other course requirements  
and statements

## DEPARTMENT WRITING AND STYLE REQUIREMENTS

The Department of Journalism regards writing proficiency as essential to the satisfactory completion of all journalism courses. Therefore, department instructors must monitor writing performance and language usage proficiency in all journalism courses. Student grades must reflect both criteria. This means you will be graded on your spelling, punctuation and sentence structure.

## P-IN-R ATTENDANCE

The Department's Professional in Residence program is an academic enrichment program that exposes students to a broad variety of professional speakers. Each student must attend at least one Professional-in-Residence program each semester.

Attendance is not required for this class.

## COMPETENCY STATEMENT

As part of its assessment procedures to improve curriculum, the Department of Journalism requires all students to take Department and Sequence Competency Exams. Students are required to take both the Department and Sequence exams first in JOURN 101 and later in their sequence capstone course. Failure to complete exams will result at best in an incomplete for the respective course. Course instructors will specify time and location of the exams.

## JOURNALISM WRITING CENTER

The Journalism Writing Center (JWC), AJ 337 (285-7412), provides free one-on-one coaching for undergraduate and graduate students, including assistance with grammar and language usage, style, structure, editing and revising, clarity and creativity. Coaching is also available for students attempting the Language Usage Proficiency Exam (LUPE). The JWC Web site has a variety of online resources, including interactive quizzes. Visit the site at: <http://jdwritingctr.iweb.bsu.edu>

## SYLLABUS DISCLAIMER

I reserve the right to make changes to

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## CLASS SCHEDULE

**Each week we will come together until departure for at least one hour during a regularly scheduled classtime. In addition to getting updates on projects, travel, etc., we will also be learning about South Korean culture, talking to professionals about their experiences during the games and past students of the Olympics projects about their experiences.**

Week 1 - Establishing goals - both individual and group

Week 2 - Freelancing or working with media partners

Week 3 - Setting up website, cloud storage and practice runs of workflow routines

Week 4 - Looking at Olympics schedules/athletes and our coverage/Final preparations.

Week ? - Upon our return home, we will meet at least once to talk through the experience, write thank you notes to donors, TeamUSA, WTHR, our professional contacts and anyone else who might have been helpful.

## TRAVEL SCHEDULE

Feb. 9 - Students begin travelling to Seoul, South Korea/ Arrival on 10th

Feb. 11 - 18 - Students/faculty will work from within the Olympics Media Center (both ground and mountains)

Feb. 19 - Students will travel home

## IN-CLASS/OUT-OF-CLASS TIME

Students will spend 5 hours before leaving strategizing their time/resources with me. This will include meetings with WTHR, application preparations, analyzing Olympic athletes, budgeting stories and time.

During the games, students will spend as much as 12 hours a day in the Olympic Media Center or at Olympic events producing content. This might equal at least 70 hours of time working.

## DAILY SCHEDULE

Each day we will travel to the Mountain Media Center where we will split up into our various teams to report on the games. A deadline for content will be established once we are there. Aside from going to other Olympic events, students will not be permitted to go back to the hotel in Wonju by themselves. We will travel as a group unless otherwise permitted.



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this (Continued from side bar on previous page) syllabus as necessary. You will be given both verbal and written notice of changes.

### ACADEMIC DISHONESTY

Academic dishonesty will result in the failure of an assignment or possibly the course. In this course, it includes, but is not limited to:

Using or attempting to use unauthorized materials, information or study aids in any academic exercise – including copying the work of other students or having other students write your assignments. Representing the words, ideas or data of another as one's own in any academic exercise. The legal ramification of copyright infringement compounds this.

Unauthorized falsification or invention of any information or citation in an academic exercise.

Intentionally or knowingly helping or attempting to help another student commit an act of academic dishonesty.

### STUDENT RIGHTS LINKS

It is your responsibility to be familiar with your rights and responsibilities as a BSU student. Please visit the following sites for relevant information:

[www.bsu.edu/studentcode](http://www.bsu.edu/studentcode): Code of Student Rights & Responsibilities.

[www.bsu.edu/studentrights/academicethics](http://www.bsu.edu/studentrights/academicethics): Ball State's policy on academic dishonesty. The policy includes implementation and appeal procedures.

[www.bsu.edu/studentrights/gradeappeal](http://www.bsu.edu/studentrights/gradeappeal): Ball State's policy and procedures for appealing final grades.

## ASSIGNMENTS/GRADING

### BLOGGING/PODCAST/INTERVIEWS - 40%

Each of you will participate in every-other-day blogs and/or podcasting about the trip. Each day we will update the site with our own thoughts/feelings about the games and fill it with our own personal impressions.

Each of you will also submit a final blog about your overall experiences. This should include video and photos.

### INDIVIDUAL PORTFOLIO - 40%

Upon our return, you will each submit your best-of portfolio pieces from the games. Because each of you come with different skills/objectives, I will work with you to establish what your end portfolio might look like. Every attempt will be made to ensure that each portfolio carries as approximate to equal weight in time/effort as others. For instance, I am well aware that it takes longer to put together a 2 minute video package than it does to put together a 15 still image gallery. Other assignments will need to be turned in by the photographer to equal the time being put into the video package.

### PROFESSIONAL CONTACT/INTERVIEW/ANALYSIS - 20%

Each of you will find a professional to interview to get a glimpse into what its like to report on the games from their perspectives. This should include schedules/workflow, background to the games, preparation, etc. This should include a written piece as well as a video and/or photos and examples of their Olympics work (if possible).



[www.bsu.edu/studentrights/bereavement:](http://www.bsu.edu/studentrights/bereavement)  
Ball State's bereavement leave policy for  
students including procedures for students to  
appeal a faculty member's decision.

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### DISABLED STUDENTS

If you need course adaptations or accommodations because of a disability, please contact me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

If you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

### DIVERSITY & INCLUSION

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff, and student body. Ball State is committed to ensuring that all members of the campus community are welcome through our practice of valuing the varied experiences and worldviews of those we serve. We promote a culture of respect and civil discourse.

At Ball State, diversity is an integral part of our identity. Our success depends on our efforts to cultivate inclusivity within our pedagogical, scholarly, and creative pursuits. Community is an inherent and crucial aspect of such efforts at local, national and international levels. As we recruit and retain a diverse administration, faculty/staff and student body, we strive to ensure that our students are prepared to engage and succeed in increasingly diverse environments.

Our recruitment efforts will continue to include historically underrepresented populations to create the cultural milieu that promotes participation by all.

We are committed to the pursuit of excellence by being inclusive of individuals without regard to race, religion, color, sex (except where sex is a bona fide qualification), sexual orientation, gender identity/gender expression, physical or mental disability, national origin, ancestry, or age. Ball State will be a place recognized for its positive climate—one where all stakeholders know that their contributions to the mission of the university are essential to our success.

### CAPSTONE CLASSES